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LITERATURE.

Underground Jerusalem: an Account of some of the Principal Difficulties encountered in its Exploration, and the Results obtained, with a Narrative of an Expedition through the Jordan Valley and a Visit to the Samaritans. By Captain Warren, R.E. (London: R. Bentley & Son, 1876.)

THE reader who expects to find in *Underground Jerusalem* a full description of those remarkable excavations in the Holy City which attracted so much attention eight or nine years ago will be somewhat disappointed, for little more than one-fifth of a volume of 550 pages is devoted to the subject. It must not, however, be supposed that the work is wanting in interest; in one chapter Captain Warren has sketched, in happy terms, the salient features of life in modern Jerusalem, with all its strange anomalies; in others he gives an interesting account of the existing resources of Palestine, and speculates on their possible utilisation in the future; there are pleasant records of rambles in the wilderness of Judaea and the Jordan Valley, enriched by the comments of a keen observer; of a visit to the Samaritans on Mount Gerizim, and of excavations made in the time-worn mounds of Jericho. Captain Warren writes so pleasantly of what he has seen and done in Palestine that everyone must regret he should have considered it necessary, after the lapse of nearly seven years, to comment so freely on the action of many of those with whom he had to transact business during his stay in the East; his remarks cannot fail to give pain to the gentlemen whose conduct is reflected upon, as well as to all those who have the true interests of the Palestine Exploration Fund at heart. Personal attacks, accompanied by *ex parte* statements, are always difficult to deal with: on the one hand, it is hard to believe that the Committee of the Fund, the Honorary Secretary, the Consul and Acting-Consul at Jerusalem, the Pachas, Kaimakams, and Bimbashis were always in the wrong; and, on the other, it must be supposed that Captain Warren has some good reason for publishing the statements he has made in his work. It is more pleasant to think that there were mistakes on all sides; mistakes there must be during the early struggles for existence of a Fund created by the generous donations of a few gentlemen specially interested in its objects, and unable to attain the full vigour of life without some fortunate discovery which may attract general attention and obtain for it public support; misunderstandings there must also be when excavations and ex-

plorations are carried on in a distant country, and the explorer has to deal with men of opposite views, of different temperaments, and of varied race and religion. The subject is not a pleasant one to dwell upon, but Captain Warren informs his readers that he has "an Englishman's birthright—a grievance," and from the first page to the last the sense of this, or of some other grievance, fancied or real, is rarely absent. It is idle to discuss the merits of grievances seven years old, nor is this the place to do so; the story of the excavations is far more attractive, and here Captain Warren has hardly done himself justice. It is no easy matter to explain the shafts and galleries at Jerusalem to anyone who has no knowledge of mining operations, but it may safely be said that the excavations, from the boldness with which they were conceived and the skill with which they were carried out, will long remain without a parallel in the history of exploration. The difficulties to be overcome may be gathered from the fact that if the Duke of York's column were placed in one of the valleys of Jerusalem it would be entirely concealed by rubbish. To examine underground Jerusalem it was necessary to sink shafts through this wonderful accumulation of ages—that is to say, deep square pits lined with wood, to prevent the earth from falling in; and when, after many days of painful toil, the rock was reached, to drive galleries or passages, similarly lined with wood, to the right or left to search the neighbouring ground. The character of the rubbish often rendered the work of excavation most dangerous; the rock is covered with three or four feet of rich mould, but above this are successive layers of stone chippings, sometimes held together by soil washed in by the winter rains, sometimes entirely without cohesion, in which lie hidden from sight great masses of stone several tons weight. It not unfrequently happened that the miner, working on bended knee at the end of a long gallery, would come unexpectedly on a layer of these loose stones, which would immediately pour into the gallery like water, and create a void under some huge block, until at last the mass would come crashing down, with scant warning, to crumple up the wooden frames like paper. Let the reader picture to himself the position of a man on such an occasion, with no light save that from a rude oil-lamp, perhaps forty or fifty feet from the bottom of the narrow chimney which forms his sole means of access to the surface some hundred feet above, knowing that a moment's hesitation or one false step would be fatal, and he will then realise some of the difficulties Captain Warren had to contend with. It is not surprising that "the strain on the nerves during this work was intense, and required of the men the greatest amount of fortitude and self-control; again and again they would entirely lose all power of restraining the involuntary movement of the muscles, so that their limbs refused to obey them." The only wonder is how Captain Warren persuaded the native *fellahin* to do such work, and this is pleasantly explained at pages 149–157.

It may be asked what has been the result of the excavations? Captain Warren would have his readers believe that they have esta-

blished not only the site of the Temple but "the exact position of the Temple courts," and that they have

"put the whole subject of the topography on a new footing; that many of the merest conjectures are now certainties, that some of the strongest theories have been proved in error; that whereas nothing was certain but the Mount of Olives and Moriah, now there is a plan of the Temple courts founded on existing remains . . . I have found the little hill of Zion, or rather the spot where it stood, and the Kidron Valley; I have shown that the Valley of Hinnom is to the east of the city."

On the other hand, it cannot be too emphatically asserted that, interesting as the excavations have been, they have solved none of the old problems, and the burning questions of Jerusalem topography are as much a matter of controversy now as they were ten years ago. No real clue has yet been found to the position of the Temple; no man has yet seen any certain trace of the second wall; the positions of the third wall north of the city, of the first wall south of it, are still matter of dispute; there is no direct evidence to guide us in assigning sites to Zion, Acra, the tomb of David, or the sepulchre of our Lord, while the many questions connected with the construction of the "Dome of the Rock" remain unsolved. One of the "great results" claimed for the excavations is that they "overthrow Mr. Fergusson's theory for ever," and Captain Warren says that he has ready for publication fifty reasons why that gentleman must be wrong. Mr. Fergusson's theories must be disproved by facts, not by positive statement or by the creation of new theories, and it must be confessed that, as far as the Temple is concerned, the facts are still wanting. It is not sufficient to argue that because the pier of Robinson's Arch was found Mr. Fergusson's theory must fall, or that because the *modern* portion of the Double Passage arrives on the Temple area close to the assumed altar of Mr. Fergusson his theory is impracticable; nor is it easy to follow the train of thought which first identifies the Mosque el Aksa, shown by excavation to stand on solid made ground, with the Mary Church of Justinian, said by Procopius to have been supported by vaults, and then argues that "nothing can be more improbable than the site for this church proposed by Mr. Fergusson" over the vaults at the south-east angle of the Haram enclosure, vaults which are acknowledged (p. 325) to be "probably of the time of Justinian."

Though the excavations have been barren of decisive results, it would be wrong to underestimate their importance. They have thrown a flood of light on the natural features of the ground upon which Jerusalem was originally built, and have enabled us to realise the full grandeur of the scene which met the eyes of Jesus when, journeying from Bethany, "he beheld the city and wept over it." The examination of the great wall which surrounds the Haram enclosure, partial though it necessarily was; the discoveries, of a deep ravine underlying the north-eastern corner of the same enclosure; of the *souter-rain* north of the Dome of the Rock; of an artificial ditch still further to the north; of the true bed of the Kedron; of the foundation stones of the south-east angle of the Haram, with Phœnician letters on their

faces, eighty feet below the surface of the ground; of the wall on Ophel; of the passage beneath the "single gate;" of the voussoirs of Robinson's arch, lying as they fell on a pavement which conceals the voussoirs of a still older arch; of the bed of the ravine, with its ancient aqueduct cut through by the foundations of the south-west angle; of the causeway vaults resting on solid masonry which may perhaps be that of the first wall; and of the extraordinary depth of rubbish in nearly every part of the city are results of which any explorer might feel proud, and did space permit many others might be added to the list.

While fully appreciating the value of Captain Warren's discoveries, we do not find it so easy to accept the theories he has based upon them, or his adaptation (p. 51-81) of the description of the City and Temple by Josephus to "present circumstances." Nothing is more amusing in Jerusalem controversy than the treatment which Josephus receives at the hands of different writers: to some he is the model of a truthful, painstaking historian, to others the very reverse; the truth, perhaps, lies between the two extremes: there may be corruptions in the text, there may be errors, as there are in all works, but there is abundant internal evidence that Josephus was thoroughly conversant with what he wrote about; and we cannot well refuse to accept his statements without some positive proof that he is in error. Captain Warren appears to have a modified belief in Josephus, and in one passage urges his readers "not to be tempted to turn a deaf ear to the Jewish historian;" but, having certain theories to maintain, he passes over or rejects those passages which do not support his views. One of the most distinct statements of Josephus (*Antiq.* xv. 11,5) is, that the Royal cloisters were a stadium, or 400 cubits of 18 inches, long: a difficulty which Captain Warren meets by supposing 600 cubits of 21 inches to have been "the dimensions intended by Josephus;" it is, however, hardly possible to believe that the historian, with all his proneness to exaggeration when it tended to his own or his country's glorification, would have said that the Royal Cloisters, the most important architectural feature of Herodian Jerusalem, and one with which he was well acquainted, were only one stadium long, when they were really one and a half. As regards the unit of measurement used in building the Haram wall, Captain Warren appears to have changed his mind: writing on the ground, November 22, 1867, he thinks, from measurements of the wall north of the Wailing Place, that the Greek or Roman foot was used; writing in 1876, he adopts (p. 81) a cubit of 21 inches.

It is impossible within the limits of a short notice to discuss any of the questions connected with the disputed sites at Jerusalem, but in his reconstruction of the Temple of Herod, Captain Warren proposes two arrangements which would be anything but pleasing to the eye. The Golden Gate, for instance, p. 77, "is found to form a continuation of the double walk of the northern cloister on the east, just as the arch of Robinson ed from the royal or southern cloisters to the west;" the floor of the

Golden Gate is, however, 50 feet below the level of the platform on which the Dome of the Rock stands, and the proposed cloister, after running horizontally for about 600 feet, must have descended to the Gate at a slope of one in five. The passage discovered beneath the Single Gate of the south wall is said (p. 329) to be almost certainly "the passage for the blood, carrying it from the altar down to the Kidron," but the floor of this passage is some twenty feet above the foot of the wall, and any discharge of refuse must have run down and disfigured the face of that glittering white masonry which, even in its dull weather-worn state, creates such an impression on the traveller, and it must, also, have left some permanent marks on the wall. It is far more probable that the Jews with their love of cleanliness, or rather fear of becoming ceremonially unclean, would have endeavoured to keep the ordure out of sight and reach, and a rock-hewn drain, suitable for the purpose, exists beneath the Triple Gate. The identification of the gates Mokad and Nitsots with the end of a tank and the entrance to the Sakhra Cave (p. 76) seems to be unsupported by any evidence, and it is not clear upon what authority the enclosure of Solomon's Temple is said (p. 62) "to have reached 600 cubits from east to west, and 400 cubits from north to south," or that of Herod's Temple (p. 63) to have been "four-square nearly, with an average outer side of 600 cubits." Students of Jerusalem topography may possibly hesitate to accept the proposed identifications of Mount Zion, the valley of Hinnom and other places without knowing more of the data upon which Captain Warren has based his conclusions, but, unfortunately, though seven years have elapsed since the Jerusalem excavations were discontinued the complete results have not yet been published.

Beyond the walls of Jerusalem the reader can have no more pleasant or instructive companion than Captain Warren: though there is little that is absolutely new, what he says is worthy of attention, and everyone must sympathise with him in his disappointment at finding nothing but crumbling brick in the mounds of Jericho. The description of the Jordan valley (p. 177) is excellent, and the chapters on the resources of Palestine and the trades of Jerusalem will well repay careful perusal—the last is quite a novelty in Jerusalem literature. The pages devoted to that subject of angry recrimination, the Moabite Stone, might, however, have been omitted with advantage. Captain Warren's action in the matter may have been misunderstood for a moment, but it was only for a brief moment, and everyone has long since recognised that, in a most trying position, he exercised great forbearance, and acted throughout in the most straightforward manner. Under these circumstances, it is matter for sincere regret that any soreness should remain in Captain Warren's mind, and it may, perhaps, not be thought out of place to express a hope that the proposed "history of the last days of the Moabite Stone in a complete form" may never be written, and that we may have in its place a full and detailed account of all that the excavations brought to light in Underground Jerusalem. C. W. WILSON.

Bernardino Ochino of Siena. By Karl Benrath. Translated from the German by Helen Zimmern. (London: Nisbet, 1876.)

THE history of Italian Protestantism has scarcely received as much attention as it deserves, and we are glad to welcome in an English dress a work such as Dr. Benrath's, which gives us ample materials for judging of the spirit which animated one of the most distinguished of Italian Protestants. We wish Dr. Benrath had written with a little more freedom and vividness. He had before him a most striking character, whose career is connected with many points of interest; but he has never moved beyond the sphere of a conscientious biographer, and is not concerned to set his subject in the full light of his various relations. We cannot help wishing for more definite judgments and a little more fire.

The life of Bernardino Ochino is eminently characteristic, both of Italian Protestantism and of the religious side of Italian culture. Born at Siena in 1487, he joined at an early age the Order of the Observants, which, however, he quitted in 1534, after having held high office in it, to join the newly-founded Order of the Capuchins as a simple friar. His desire for greater austerity led him to attach himself to the strictest rule. Not till he was nearly of the age of fifty did he attain fame as a preacher, and when in the height of his fame adopted the new religious opinions which were being breathed in some parts of Italy.

About the origin of Italian Protestantism Dr. Benrath has nothing new to tell us, which is a little disappointing. He recognises that Italian Protestantism developed itself independently of Luther's movement in Germany. "Almost at the same time [as Luther] a number of endeavours at peaceful reform arose within the Church itself in Italy." He does no more, however, than briefly indicate one of these endeavours, the "Oratory of Divine Love," founded in Rome in 1523, and then gives a slight sketch of Juan Valdez and the circle which gathered round him at Naples. As it was from the results of his intercourse with Valdez that Ochino first took his new religious turn, we would gladly have heard more about the life and opinions of Valdez.

The leading belief in Ochino's new opinions was that of justification by faith only, and not by the works of the ecclesiastical system. But though Ochino was, in consequence of this belief, in opposition to the Church, he did not desist from preaching, nor did he try to find a new sphere for himself. Day after day he mounted the pulpit but dared not openly proclaim what was in his heart. He "preached Christ in a mask," as he afterwards said. Not till he was summoned to Rome in 1542 did he realise his position. Then at Bologna, on his way to obey the summons, he had an interview with the dying Cardinal Contarini, one of the moderate party within the Church which tended towards some of Luther's opinions. From him Ochino seems to have learned the change in the Papal policy which established the Inquisition in Italy. He saw that his life would not be safe in Rome. At the age of fifty-five he fled across the Alps and

took refuge with Calvin in Geneva. Italian Protestantism was founded upon ideas of self-culture only, and so was powerless against the threat of persecution. The new ideas on religion were associated with no political interests, nor did they appeal to popular sympathy or enthusiasm. Men in Italy had so long been accustomed to tolerance of individual opinion within the old system that they did not at first dream of any revolt from it. They were not prepared for the great practical change which the reaction against Luther's movement was to work in the attitude of the mediæval Church. Ochino had no powerful patron on whose protection he could rely; he was associated with no strong corporation of learned men; he had formed no popular party from whose sympathy he could call for succour: he had not even gathered round him a devoted body of followers whose zeal he felt bound to quicken by the example of a glorious martyrdom. There was no course open to him but flight.

The position of Ochino in Geneva and Augsburg, where he spent the next five years, must have been melancholy. Eminent in his own land, he was little heeded elsewhere. His great powers had been those of an orator; now that he was in exile in a foreign land he had no opportunities of displaying his rare gifts. He came among theologians whose dogmas were already fixed and rigid, and to whom his opinions were of little moment. He had been driven to seek refuge in an atmosphere of hard dogmatism, where the general current of opinion was, no doubt, congenial to him, but where the freedom of cultivated thought was even more impossible than it had been in Italy. "I do not trust the Italian spirits," were Calvin's significant words.

Henceforth Ochino's activity was naturally displayed in his writings. His keen penetration made him an admirable controversialist. Yet he could not find a settled resting-place. From Geneva he went to Augsburg, whence he was driven by the disastrous end of the Schmalkaldic war. He took refuge in England, and the six years spent there (1547-1553) seem to have been the happiest in his life of exile. Then, as at almost all periods since, the theological aspect of England had special attractions for men of learning and cultivation. In England Ochino wrote his most important polemical work, called *The Tragedy*, which was translated into English by Dr. John Ponet, afterwards Bishop of Winchester. The work is now very rare, and we are grateful to Dr. Benrath's translator for transcribing quotations from the copy in the British Museum. *The Tragedy* consists of nine dramatic dialogues, showing the rise and fall of the Papacy. It begins with a "Prologue in Hell." Lucifer addresses his host, and unfolds a scheme for the deception of mankind by setting up the Papacy as Antichrist. Starting from this, the growth of the Papal pretensions is traced in the dialogues that follow, till we reach the "Epilogue in Heaven," where Christ sends Gabriel to strengthen the heart of Henry VIII. to break the horns of Antichrist. As a polemic the work is finely conceived, and expressed with decisive force and vigour.

The first dialogue reminds us irresistibly of Milton, who must have known Ochino's work.

The accession of Mary and the coming of Cardinal Pole to England forced Ochino again to flee. First he went to Basel, thence to Zürich, where he was put at the head of a small congregation of exiles from Locarno who had taken refuge in Zürich from religious persecution. Ochino was now sixty-eight years old, and it might have seemed to him that his troubled days were now to end in peace. He was destined, however, to give a further instance of the troubles that await the enquiring mind. He had accepted the formulæ of Calvin, and had striven to work in accordance with the new dogmatic system. He had distinguished himself by the vigour of his attacks on the Pope and the Papal system. Still he had formed no school of followers, he had had no great influence on the development of opinion. As he grew older his mind became more restless, and less in sympathy with those among whom his lot was cast. He felt the illiberal basis of the Reformation. He had no strong sense of the practical necessity for such a basis. He did not realise that the Reformers had to set up a strongly organised system against the compact organisation with which they had to struggle. Luther's cautious reverence for the past, Calvin's grim doctrine of predestination, were both equally out of accordance with the boldness and subtlety of Ochino's mind. His elaborate and often overstrained speculations, and his flights into a loftier region where small differences were forgotten, equally awakened suspicion. Many things in his writings gave offence. He boldly declared that the dispute about the Sacrament was non-essential. He delighted to discuss questions for discussion's sake. He was careful to put forward the adverse arguments in their strongest light, and sometimes left points in them unanswered. He was fond of the literary form of a dialogue, which gave special opportunities for the display of an enlightened scepticism.

Hence it was that Ochino's writings gave greater and greater offence to his co-religionists. This was intensified by the appearance in 1561 of his *Labyrinthe*, in which he drew up the arguments for and against the freedom of the will and predestination, and, like Kant in later days, ended in a speculative scepticism. His practical conclusion, "to strive with all our power after good, as though we knew that we were free, and to give God the glory, as though certain of our subjection," could appeal to few; but the irritation caused by this attack on the basis of Calvinism was widely felt. When, in 1553, Ochino published his *Thirty Dialogues*, many enemies were watching for an opportunity against him.

Unfortunately, Ochino gave them ground for complaint. His restless taste for discussion led him to dangerous topics. In one of his dialogues he discussed the question of polygamy. The Reformation movement had touched the basis of practice as well as the basis of belief. Speculations which in quiet times might amuse a philosopher were then dangerous to put before the people. Luther's conduct towards the Landgraf of

Hesse shows how unsettled was the state of opinion about the very foundations of social life. It was unwise of Ochino to put forward a dialogue in which a man with a sickly wife argues in favour of polygamy, and whose arguments Ochino finds great difficulty in combating. He admits that polygamy is sanctioned by the Old Testament, nor can he bring strong evidence against it from the New. He opposes it on general moral grounds, and ends with the vague conclusion that "whoever obeys God cannot sin."

For this work he was dismissed from his office by the Council of Zürich, and was ordered to leave their district. It was a severe punishment for an old man of the age of seventy-six, whose life had been blameless, and whose age set him above all suspicion of wishing to subvert the social order for his own gratification. He wandered sorrowfully to Poland, whence he was ejected on the request of the Papal Nuncio, and died in an obscure village of Moravia, stricken by the plague in 1564. Such is the man whose life Dr. Benrath tells with sufficiency of information, but with a want of interest and of historical perspective in the arrangement of his narrative. Ochino was forgotten in the age that succeeded him, as all men who have been out of sympathy with their times are forgotten. But the systems of partial dogmatism which emerged from the conflicts of the Reformation movement have lost their force in more peaceful times. The larger enlightenment, broader thought, and greater fearlessness which had been a legacy of the Renaissance to Italy, and which marked the minds of the leaders of Italian Protestantism, appeal to the sympathies of our own time. Dr. Benrath has done a useful work in bringing together all that was to be known of Bernardino Ochino. We hope that he will continue his labours in the history of Italian Protestantism.

We should add that the translator of this volume has done her work well. The book is very fairly stripped of its German dress, and we come across very few sentences whose distorted structure reminds us of the rock whence they were hewn. M. CREIGHTON.

Remains, Literary and Theological, of Connop Thirlwall, late Lord Bishop of St. David's.
Edited by J. J. S. Perowne, D.D. In Two Volumes. (London: Daldy, Isbister & Co., 1877.)

In a short preface to the first volume of Bishop Thirlwall's *Remains*, Dr. Perowne remarks:—

"A fresh perusal of these remarkable Charges has only deepened my impression, not merely of the extraordinary ability and learning which everywhere stamp them, but of their permanent value as a philosophical contribution to ecclesiastical literature. They were not merely counsels addressed by the chief pastor of a diocese to his clergy, or dissertations of more or less value on topics of transient interest; they were the review by a master mind of all the great questions which have agitated the Church of England during one of the most eventful periods of her history."

The impression thus left upon the editor's mind is likely to be left also upon the minds of all who study the volumes before us.

They contain the Charges only of the late Bishop of St. David's, his speeches, sermons, and miscellaneous essays being reserved for another volume; but they show more clearly, perhaps, than anything else the Bishop wrote the calm impartiality of his judgment, his keen perception of the tendency of an argument, and the measured yet ironical character of his style. At the present time the Church of England could ill afford to lose one whose learning and clearness of understanding were equally conspicuous, and who brought the dispassionate temper of a judge to bear upon the disputed questions of the day. The issues which had been overlooked by the heated combatants on either side were traced out with masterly skill, and the real points of controversy were singled out and stripped of the adventitious matter that adhered to them. The Bishop's Charges state in broad outline the doctrinal basis of the English Church; they lay down the principles which should guide us in the conduct of theological controversy; and they form a standard whereby we may measure our attitude towards the questions that perpetually agitate the life of a State Church. Charity and common sense, moderation and critical learning, are the qualities that characterise his utterances.

Bishop Thirlwall's lot was cast in busy times. The Evangelical movement had roused the Church of England out of the decorous rationalism of the last century, and had inevitably provoked the reaction which took shape and consistency in the famous Oxford Tracts. Meanwhile, the results of German research were being introduced into England—among others by the Bishop himself—and the Conservative party in the Church, who had inherited the principles of Tillotson, Hoadley, and Butler, and resisted Evangelical and Tractarian innovation alike, found itself slowly drifting towards an alliance with German "Neology." Tractarianism, essentially antiquarian and a protest against the contempt of knowledge and history displayed by the Evangelical leaders, was naturally confined to the cultivated caste of scholars, and when a large part of these passed over to an alien communion, the movement for a time seemed to have spent itself. The spirit of enquiry, which had ended in Rome in some cases, ended in others, not in a rejection of Anglican tradition only, but of all ecclesiastical tradition whatsoever. An "Extreme Left" developed within the old Broad Church party, and the weapons of German criticism that had hitherto been only played with were now taken up in sober earnest. All the while, however, the aesthetic impulse of Tractarianism had been working on the nation, and while the antiquarian impulse which formed the other side of the movement had remained comparatively sterile, this aesthetic impulse began to create a new movement and struggle in the Church. Ritualism seemed a harbour of refuge from the dry light and dangerous indifference of Broad Church theology, and the religious world which one year considered itself able to determine whether the Hebrew of the Pentateuch was of the age of Moses was discussing the next year the exact colour

and shape of a Eucharistic vestment or the orthodoxy of lighted candles.

This is the period, and these are the phases of religious thought, which Bishop Thirlwall's Charges handle and illuminate. The Gorham case, the Tractarian movement, and Dr. Newman's *Essay on the Development of Christian Doctrine*, the Eucharistic controversy and the revision of the Liturgy, the *Essays and Reviews* agitation and the Bishop of Natal's writings, the Vatican Council and the claims of Ritualism, all pass before us in the clear light of a strong and penetrating intellect. The points at issue are firmly grasped, and the summing-up is delivered with judicial severity. Had Bishop Thirlwall continued at the bar, his name would have been among the most eminent in the catalogue of great lawyers; but it was fortunate for the Church of England that she secured such a prelate at a season when she stood most sorely in need of him. His opinion was respected alike by friends and enemies; he stood above the narrow distinctions of party, and his decisions came with all the weight of unbiassed and conscientious authority. Once, and once only, do we find his customary calmness forsaking him; a personal element was unhappily introduced into the controversy with Dr. Rowland Williams, and we feel that, however much in the wrong Dr. Williams may have been, the Bishop had for a moment become a partisan.

Where almost every sentence is worthy of study and regard, it is difficult to make a selection; but a few extracts will show better than any description the vigour and clearness of the Bishop's thought and the quiet irony of his style.

"What seems to be contemplated as the basis of the agreement" between the English and Romish Churches

"is that the Decrees of Trent should be read by Anglicans in the Anglican sense, the Thirty-nine Articles by Roman Catholics in the Roman sense. The case would be something like that of a system of imitative signs, such as are used in some parts of the East, common to several nations speaking wholly different languages."

"The tenet of Transubstantiation, decreed as an article of faith, combines in itself the two extremes of irreverent rationalism and presumptuous dogmatism. As a speculation of the schools, it is essentially rationalistic: a bold and vain attempt to pry into mysteries of faith impenetrable to human reason. As a dogma, it exhibits the spectacle of a Church so forgetful of her proper functions as to undertake to give a Divine sanction to a purely metaphysical theory, the offspring of a system of profane philosophy."

"The absence [of vestments] is said to make our worship cold, bare and naked. Let us console ourselves with the reflection that, if it is less fervent than that of the Church of the Martyrs, it is not because our sacred buildings, or the persons of our ministers, are less richly adorned."

"The stability of the Church, so far as it rests on its connexion with the State, must mainly depend on the general sense prevailing throughout the country of the work it does, and the benefit it yields. Platform addresses, and articles in periodicals circulating almost exclusively among friends of the cause, will hardly do more than confirm opinions already formed."

"If, during the whole of the time for which the school is left under the care of the ordinary teacher, all reference to religious subjects was to be rigidly excluded, it would become a question whether a teacher who should be himself utterly

destitute of religious principles, and so incapable of communicating them, would not be the best fitted for the office."

"I doubt very much that oral instruction in a large assembly is, in our day, the most promising expedient for bringing theological controversy to a satisfactory conclusion. It is to Synods, convoked for such a purpose, that the witness of Gregory Nazianzen, as to those of his own time—*that he had never seen one which had led to any good result, and had not aggravated evils rather than remedied them*—was peculiarly, if not exclusively, applicable: and, so applied, it has been largely confirmed by all subsequent experience, and ought to serve as a perpetual warning."

"While the spirit of charity dwells most on that which it affirms, the spirit of contention is ever seeking to magnify the importance of that which it denies."

But it is time to close. The Charges are not wholly concerned with purely theological questions, and the politician of to-day will find much to interest him, and perhaps also to give heed to, in the Bishop's remarks on National Education and kindred subjects. Everywhere there is the same thoroughness of treatment and perspicacity of style; and we feel ourselves in the presence of one who never pronounced without a thorough-going examination or a generous appreciation of the opinions from which he dissented. The time may yet come when these *Remains* of Bishop Thirlwall will take a place in Anglican literature beside the *Ecclesiastical Polity* of Hooker, the *Liberty of Prophecy* of Jeremy Taylor, or the *Sermons* of Bishop Butler.

A. H. SAYCE.

Milton und seine Zeit. Von A. Stern. Erster Theil, 1608-1649. (Leipzig: Duncker & Humblot, 1876.)

PROF. STERN'S obligations to Prof. Masson are fully acknowledged in his Preface, and those who do not look further might carry away the impression that he has done little more than adapt the work of the English biographer to German readers. This would, however, be a great mistake. In the first place, it is by no means the case, as Prof. Stern seems to think, that there is a craving in England for long lists of names and original documents in the midst of the biography of a great poet, and, if the two works were equally accessible in the English language, there can be no doubt that the general verdict, in point of form, would be in favour of the German writer. Prof. Stern, indeed, gives us much—almost too much—about the history and literature of the period in which Milton lived, but he takes care to subordinate all that he says to the main purpose of his book, and he never leaves us in doubt whether we are engaged in reading a history or a biography.

His mode of treating his subject, too, is worthy of all praise. He does not aim at the sham originality which consists in turning aside from a statement of fact or an expression of opinion because it is to be found elsewhere, while he never leaves it in doubt that he has conscientiously passed every sentence in the book through his own mind, and that if he agrees with others it is because he believes them to be in the right, not because he defers to their authority. He has himself been no careless student of works in print or in manuscript bearing on his subject.

His conscientiousness goes so far as to lead him to set down the names of books bearing on his subject, of which he has been unable to procure a copy. If all authors appended to their works a list of the books which they had not read we should sometimes have rather a curious spectacle. It does not, however, appear that in this case any important materials have been neglected.

Yet it is probably not in the nature of things that Prof. Stern's treatment of the questions with which Milton was only indirectly conversant should be quite satisfactory. The very fact of writing a biography seems to place even the most fair-minded man at a disadvantage in dealing with history. Such a writer begins by asking himself not how such and such ideas influenced mankind, but how they influenced the special man with whom he has to deal. Prof. Stern, too, seems to be sometimes the victim of a tendency to ascribe the changes which take place in the world entirely to the influence of great principles. He does not sufficiently remember that the feelings of men are often under the sway of very small matters indeed. He gives, for instance, an account of "Laud's Theories," not quite satisfactory perhaps, but very much better than the sort of talk about the matter to which we are accustomed in England. But he does not realise to himself Laud's dislike of mere material dirt and disorder, or the state of things which called forth Crashaw's lines prefixed to Shelford's *Discourses* :—

"God's services no longer shall put on
Pure sluttishness for pure devotion."

Shelford's *Discourses*, with their description of the dogs coming into church; of farmers chatting about the rise and fall of the market in the midst of the service; of masters expecting their servants to rise from their knees, and to interrupt their own prayers as the great man passed up the aisle, have probably not fallen into his hands. Yet there is quite enough even in the calendars of State Papers, of which he has made such ample use, to show how matters lay.

A good instance of Prof. Stern's way of treating political problems will be found (ii. 233) in his attack upon Principal Tulloch's assertion that his favourite Latitudinarians were the founders of our modern religious liberty. His argument that religious liberty is impossible without liberty of sectarian association is unanswerable, and it is equally clear that the Independents, and not the Latitudinarians, were the persons who first adopted the idea of sectarian association. But would the right of these sects to exist ever have obtained practical acknowledgment unless the Latitudinarians had diffused as widely as possible the idea that it was a good thing to leave as many open questions as possible, and had thus fostered the habit of regarding men of opinions opposed to one's own as persons with whom it was unnecessary to quarrel? It is significant that in his enumeration of the supporters of the toleration idea in America Prof. Stern leaves unnoticed the case of Maryland. It is to be hoped that he has not been led astray by the very unsatisfactory argument of Mr. Neill, published in a recent number of the *Contemporary Review*.

The utmost, however, that can be said of Prof. Stern's habit of regarding objects is that it has a tendency to throw them out of perspective. He never fails to show all that he can see, never omits to look as far as it is possible for him to do on both sides of a question, though he does not always keep both sides in imagination equally before his eyes.

May it not be asked, too, whether Prof. Stern has not somewhat misconceived the story of Milton's youth. That Milton was of the temperament which we usually call Puritan is undeniable, and what Prof. Stern has to say about the influence of Platonism over him (i. 115) is well worthy of attention. But it was a Puritanism which was perfectly compatible with attachment to the English Church forms. Prof. Stern seems always to be surprised that Milton did not feel under some sort of compulsion. He passes over such passages as that in "Il Penseroso," and in the Latin verses to the memory of Bishop Andrewes, far too lightly. Such a sentence as the following (i. 127)—
"Puritanisch gesinnte Eltern hatten eine Zeitlang hoffen können, ohne allzu grossen Gewissenszwang ihre Söhne im Kirchendienst unterzubringen"—

is surely founded on a mistake. No doubt there were many things in the English Church service which were logically incompatible with the Puritan creed. But in the time of Milton's youth this was felt only by a few. The human mind has a wonderful power of overlooking discrepancies between act and thought, and there were hundreds of very Puritanically-disposed clergymen even in Bancroft's days who never found out that there was any "Gewissenszwang" at all.

The fact was that the Puritanism in which Milton grew up was extremely eclectic. Besides the lines referred to already, we have in the tenth stanza of the sonnet "On the Death of a Fair Infant" lines which Prof. Stern describes as "echt puritanisch," but which look much more like a poetic adaptation of the Roman Catholic idea of saintly mediation.

"But, Oh! why didst thou not stay here below,
To bless us with thy heaven-loved innocence,
To slake His wrath whom sin hath made our foe,
To turn swift-rushing black perdition hence,
Or drive away the slaughtering pestilence,
To stand twixt us and our deserved smart?
But thou canst best perform that office where thou art."

Even Milton's interest in the Protestant struggle on the Continent rests on no evidence whatever; for Prof. Stern, in following Prof. Masson's hesitating adhesion to the view that the lines

"Tum memini clarique ducis, fratrisque verendi
Intempestivis ossa cremata rogis,"

refer to Mansfeld and Christian of Brunswick, has not observed that there is at least a high probability that the persons mentioned were Englishmen, as Milton has just been speaking of the destruction

"Fecit in Angliaco quam Libertina solo."

At all events, it is only strong preoccupation of mind by a theory which can explain a translation of "fratris verendi" by "seines tapferen Waffenbruders." In point of fact, there is something extremely comical in the notion of such a swashbuckler as Christian being called "verendus," and it is exceed-

ingly unlikely that if Milton had been really thinking of Mansfeld and Christian he would not have written something like the words which Prof. Stern puts into his mouth. A more reasonable conjecture would be that he was thinking of the two Dukes of Richmond and Lennox, who were really brothers, and died one after the other, the first by a sudden death. Of course this interpretation presupposes that he used *dux* in the sense of a Duke, not of a leader.

The real moderation of Milton's views in youth is a subject which needs to be brought into the fullest light. It forms part of the general history of the country, and it enables us to understand how it was that the wide-reaching harmony of the earlier poems is no longer to be found in *Paradise Lost*. It is significant that on mere poetic grounds the King Arthur to which Milton once hoped to devote himself is a more promising subject than that which he ultimately adopted. Magnificent as the *Paradise Lost* is, it may perhaps be counted among the evil results of Laud's unwise policy that we have not a masterpiece nobler still.

SAMUEL R. GARDINER.

NEW NOVELS.

A New-Fashioned Tory. By West Somerset. (London: Samuel Tinsley, 1877.)

Bound to Win; a Tale of the Turf. By Hawley Smart. Three Volumes. (London: Chapman & Hall, 1877.)

Jessie of Boulogne: or, the History of a Few Minutes. By the Rev. C. Gillmor, M.A. Three Volumes. (London: Samuel Tinsley, 1877.)

Mar's White Witch. By G. Douglas. Three Volumes. (London: Samuel Tinsley, 1877.)

It is not altogether easy to see why *A New-Fashioned Tory* has been written, if it be regarded either as a political pamphlet or as a tale with a plot, for it fulfils neither character. Charles Westmorland, the hero, comes at the beginning as heir-at-law into the possession of an unencumbered estate of twenty thousand a year in a Tory county, and proceeds to make a great many highly sensible reforms, like those of Lord Minchampstead in Charles Kingsley's *Yeast*. He refuses alms and doles of all kinds, raises the wages of the labourers on the home farm, finds work for any who will do it, puts the cottages in habitable order, makes amends for past encroachments on the common land by means of garden allotments, ceases to preserve, turning the ground game over to his tenants, and so forth. Naturally the county magnates do not like this sort of thing; nor do the farmers, who object to pay higher wages, even though their own rents have been lowered; nor yet the peasants themselves, who do not see the point of getting no coals, flannel, soup, or school-fees from the Castle, and being obliged to earn whatever they receive. Disappointed at this lack of sympathy, and at the thoughts and habits of two centuries not being uprooted in six months, Charles Westmorland goes abroad, mixes himself up with the "International" and the Communists of Paris, and returns to England to become President of a

Secret Guild of Republicans, with political assassination as part of its programme. He is chosen by lot to shoot some great personage—apparently the Prince of Wales—but is drugged just in time by a detective in his service as valet, and recovers from his stupor of some days to read a series of telegrams informing him that his claim to his estate is disputed, that the Castle has been burnt down, that his mother is dead, and a variety of similarly cheerful intelligence, an idea seemingly borrowed from the Book of Job. Alongside of this main situation, there is a possible missing heir in the direct line, son of the last owner by a private marriage. The marriage is proved clearly enough, and the birth of a son, but we are given to understand that some obstacle existed on the wife and mother's part, so that it is not at all certain that the marriage was legal, nor is the child known to be alive, and the only person who could give evidence is burnt in the fire at the Castle. Yet Charles Westmorland gives up the estate for the lawyers to work their will on, and retires into professional life with a cousin whom he had jilted in favour of the Tory county-member's pretty daughter, whom he loses with the estate. The only justification offered for the title of the book is that the Conservatives have passed a Reform Bill, a Trades Union Bill, and certain other measures of a Liberal stamp, and therefore that, if Charles Westmorland had not been in such a hurry, he would have found true progress in their ranks rather than in the path of the will-o'-the-wisp he followed. But as the story is dated in 1871, during the Communist revolt in Paris, he ought surely to have known all about the Reform Bill of 1867 at least. His conduct is never Tory of any kind, new or old, for the essential distinction between the Tory and Radical way of helping the poorer classes, given equal goodwill, is that the former desires to maintain a modified feudalism, to win the regard of an attached and faithful body of dependents by kindly treatment and openhanded bounty, keeping them, nevertheless, in their place, and ruling them with paternal sway, a little inquisitorial always, and more than a little arbitrary when crossed. The Liberal view, on the other hand, is to promote independence and self-help, and to make, for example, the labourer earn enough by his own toil to support his family, instead of binding him to the soil by low wages, supplemented by benevolent doles from private bounty and outdoor relief from the public rates. No man who began in the practical, albeit too impetuous, fashion of the hero, especially as the landlord of a great estate, would have been carried away by the chimeras of the International, and his failure to win the confidence of the labouring class by his reforms would have effectually disabused him of the favourite claptrap of Red Republicanism, the perfect virtue and intelligence of proletarians, and their superior fitness to wield political authority. Nor would he have imagined that shooting a Royal Prince would further the cause of Democracy in England. So, unless the book means that any man who desires to improve the condition of the agricultural labourer must logically go on to Communism and murder,

we have failed to find a meaning for it at all, and even that guess is inconsistent with the closing pages of the book.

Sporting novels, for the most part, are apt to cover the uninitiated reader with confusion and dismay; and such works as *Mr. Sponge's Sporting Tour*, *Mr. Facey Romford's Hounds*, and the like, seem to a man whose knowledge of horseflesh is about as precise as was Dr. Johnson's when he inserted his famous definition of "pastern" in the Dictionary, and who has not the smallest notion where Tattenham Corner is, incomparably duller and harder of perusal than a treatise on Quaternions, or a Blue-Book on metrical systems. Captain Hawley Smart knows better than to write in so exclusively technical a manner, and possesses two qualifications which make his stories altogether more readable. He always contrives, on the one hand, to invent a leading motive or situation which is sufficient to give plot and coherence to his tale—generally, it is true, as slight as that of the most unsubstantial French *vaudeville*, but incontestably present—and he is endowed with an easy, dashing style, which, though it may be unable to stand minute critical analysis after Dr. Morell's system, is excellently suited for the section of readers to which he appeals. In *Bound to Win* the hero has been left a large estate, burdened with the maintenance of a brood and racing stud until he can win the Derby, with reversion to a blackleg cousin whose object is to prevent his marriage or his success on the turf. The book is horsey, of course—it could not be otherwise—and Captain Smart does not pretend to approach its subject from a moralist's point of view; but even a moralist cannot complain that racing is pictured in too attractive colours, for the fictitious characters, like those in the real life of the turf, are pretty equally divided between swindlers and persons who, though respectable, are selfishly anxious to get other people's money without any equivalent, which is the essence of gambling in all cases; while the few men of high honour and disinterestedness, who race for the pure love of the sport and excitement, and whose integrity just barely keeps the turf from entire rottenness, do not come into the book at all. But as a picture of manners in a certain clearly-defined fraction of society, it has real merit in its own slight way, not least that of being the work of a gentleman. Captain Smart, as well as the author of the *New-Fashioned Tory*, had better content himself with plain English. Their scraps of French and Italian do not inspire a linguist with confidence.

There is an Arabic legend of a Sultan who had rationalistic doubts about Mohammad's journey to Paradise and back having been ended before the water had quite escaped from a pitcher he overthrew accidentally when he started. He was converted by a sage who made him dip his head in a bucket of water in full Divan, and seem to pass through a series of adventures, extending over several years, in the couple of seconds which elapsed before he rose again from the immersion. Anyone who tries to read Mr. Gillmor's "history of a few minutes" will find years of boredom concentrated into the time, so

intolerably dull, involved, wordy, and pointless is the novel, seemingly the sweepings of old commonplace-books full of school exercises, controversial-sermon notes, rough drafts of rejected essays for journals of the *Family Herald* type, stale jokes, staler scraps from guide-books, and the like, with only just enough melodramatic story to serve as the packthread for tying the useless odds and ends up together. The scene is chiefly laid in Boulogne, apparently because the writer once held a chaplaincy there; and if any of its bankrupt refugees attended his church, and his sermons were at all like his story, exile must have held a fresh bitterness for such of them as were not fortunate enough to fall asleep. Where all is inferior, it might seem needless to distinguish; but the surpassing badness of the incessant jokes deserves an extra word of condemnation.

Mar's White Witch naturally raises expectations of a Scottish mediaeval story, or at least nothing more recent than the *Forty-five*. But it is a novel of modern life, and only the first volume has the scene laid in Scotland. The plot is that a man who has been thrown over by a girl in order to marry money becomes re-engaged to her after the death of her husband, and while so, suddenly falls in love with and marries the heroine—a young girl closely modelled on Mr. Black's Sheila—whom he has met in the Highlands, and brings home to the very East Anglian sea-coast village where the woman he has deserted lives. She is the "white witch" who endeavours to sow dissension between husband and wife in order to revenge herself. The husband, a sailor, is a lively, facile, and weak man, as like Frank Lavender as his wife is like Sheila Mackenzie. Had they been original sketches, they would rank high for clever conception and fine touch, but even as copies they are not without real merit. The "white witch," belonging to a much more conventional class, has little that is original about her, but is carefully studied and painted in, though one tires of finding her hair described as "butter-tinted" every time it is mentioned, especially as there are at least six shades of butter-colour, varying from the tint of sulphur to that of cream. A little bit of law which plays a subordinate part in the story is as incorrect as novelists' law usually proves. Tom Mar, a Roman Catholic, and Denis Quentin, a Scottish Episcopalian, have been married in Scotland after banus, by the Presbyterian minister of the parish, and a doubt is started as to the validity of the rite, because not iterated by a Roman Catholic priest. It is finally allowed that the marriage stands, as it happened to be a Scotch one, but that it would have been void if contracted in England. This is a twofold mistake. The old disability was part of the abolished penal laws against Roman Catholics, and applied only to mixed marriages contracted before a Roman Catholic priest alone; while the only mixed marriages which the law now requires to be iterated are those where one of the parties is a Jew or a Quaker.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

La Revue de Droit International et de la Législation Comparée. The second number of this Review for 1876 has now appeared. It has been delayed some little time probably to enable its learned editor, M. G. Rolin-Jacquemyns, to complete a very able and exhaustive paper entitled "Le Droit International et la Phase Actuelle de la Question d'Orient." The author is of opinion that war and diplomacy alone will not suffice to solve the enigmas of the Sphinx of the East, unless Right is called in to the aid of them—not, indeed, in the formal sense of Right as it is laid down in books, but as it is founded on history, on diplomatic precedents, on recent events, and on the nature of the relations actually existing between the European Powers and the Ottoman Porte. For this purpose he advocates a collective intervention of the European Powers; not in the spirit in which the heirs of a dying man assemble round his couch eager to divide among themselves his inheritance after his death, but rather in the spirit in which physicians under a sense of responsibility have recourse to unusual medicines in the hope of restoring the vital powers of the sick man, when the ordinary treatment would only prolong his agony. Having passed in review the history of the Turkish Empire and its treaties with the European Powers, the author discusses the actual Crisis, and, after examining the Berlin Memorandum and the Vienna Note, urges strongly on Europe the duty of all the Powers, who have hitherto represented Christian Europe in its relations with the Ottoman Porte, to adopt a course of unanimous action more energetic than that hitherto pursued, and more conformable to the lessons of history and to a wise foresight of future dangers. M. Rolin-Jacquemyns rallies his readers under the standard of Lord Stratford de Redcliffe, and is in favour of an International Commission to carry into execution the conclusions of a European Conference in accordance with the suggestions of the veteran diplomatist, but with modifications in its details. Another interesting question, which belongs rather to the domain of private international law, is discussed in a paper by Baron F. de Holtzendorff—namely, the conflict of law which has arisen out of the marriage of the Princess de Bauffremont with Prince Bibesco of Roumania. It appears that the Princess, by birth a Belgian, acquired the national character of a Frenchwoman by her marriage with Prince Paul de Bauffremont, from whom she obtained a "séparation de corps" by the sentence of a French tribunal in 1874. Subsequent to such separation the Princess transferred her residence to Saxony, where she obtained letters of naturalisation in conformity with the law of the German Empire. The question raised is whether on obtaining such letters of naturalisation the Princess became divested *ipso facto* of her French national character, it being a provision of the Code Napoléon that naturalisation in a foreign country entails the loss of the national character of Frenchman. The Baron contends for the affirmative of this question, and holds that the second marriage of the Princess is governed exclusively by the law of Germany, which "permits of a second marriage after a *séparation de corps* has been decreed." He is supported in this view by several eminent jurists both of France and of Germany, while the opposite opinion has its advocates, and has been upheld by the French courts. A full account of the recent legislation of Croatia has been contributed by Dr. Biederman, Professor in the University of Graetz, and a paper by M. Charles Calvo on legal education in the Argentine Republic. The Appendix contains a bibliographical review of the modern Russian literature on the subject of International Law, from the pen of Count Kamarowski, Professor of International Law in the University of Moscow.

Pocket French-English and English-French Dic-

tionary. By John Bellows. (Trübner.) This work, the second edition of which has just appeared, deserves its reputation as the best pocket dictionary of the two languages. Its small size ($4\frac{1}{2}$ in. \times 3 in. \times $\frac{3}{4}$ in.), light weight (under 5½ oz.), and flexible binding, render it really portable; while in copiousness of vocabulary it excels many larger works, containing numerous modern colloquial and technical expressions not to be found elsewhere. Compactness has been attained by the use of very thin paper (there are over 600 pages), whose rather strong tint prevents the print showing through, and by that of type which, though very clear, will be found tryingly small by some. The distinction of the genders by different type, the marking of *liaison* and silent letters, the four maps, and the comparative tables of moneys, weights and measures—particularly those giving equivalent prices, &c. (as "frs. 2-75 par kilo. = 1s. per lb.")—are features of special use to those for whose needs the work is mainly designed. The Grammatical Introduction, though fairly complete, has one remarkable omission—there are no rules for forming the plural of nouns, nor do we find the forms in the vocabulary itself; and the tables of irregular verbs might be considerably improved and condensed by ceasing to regard *recevoir* and *vendre* as regular, and the infinitive ending as of primary importance for classification. Of course the work, though misprints are rare, is not free from mistakes; for instance, *coi* (fem. *coite*) is missing from the list of irregular adjectives; *dorloter* is a bad translation of *cuddle* (active), though right for *coddle*; and we cannot find *water-ousel*, though *dotterel*, certainly not a better-known bird, is given. But we can safely say that it will prove as satisfactory to most of its users as it is creditable to the thought and care of all concerned in its production.

Vortigern, not Hengest, the Invader of Kent. By H. C. Coote, Esq., F.S.A. (Nichols.) Mr. Coote's researches into the byways of history have brought before his notice a passage in the *Historia Miscella*, printed among Muratori's *Rerum Italicarum Scriptores*, in which the invasion of Britain by the Angles is narrated, and the name Vortigern ascribed, not as in other writers to the British king, but to the Angle leader. The author of this treatise is probably Paulus Diaconus, the Lombardic historian, who lived about the latter half of the eighth century. This reversal of the time-honoured tradition Mr. Coote undertakes to defend, basing his argument chiefly on the fact that all the names of Britons of that period which have come down to us are Roman. It is clear that Latin was universally spoken in Britain after the Roman occupation, at any rate in the towns. However, the testimony of one Italian writer will hardly outweigh that of the English writers of the same period, especially as the grammar of the sentence is not faultless. It runs thus:—"At vero residui Britannorum Anglorum gentem cum suo rege Vortigerno ad defensionem suae patriae invitavere." *Suo* ought, of course, to refer to *residui Britannorum*; and it is quite possible that some careless copyist has transposed *Anglorum gentem*, and thus suggested to Mr. Coote the paradox which he supports with so much learning and ingenuity.

ANOTHER paper by the same author (*The Milites Stationarii considered in relation to the Hundred and Tithing of England*) is an attempt to give a new explanation of the origin of these territorial divisions. They have hitherto been considered as based upon the Saxon system of dividing the population decimally. But Mr. Coote suggests that the hundred and tithing are the English names of the districts allotted to the *centuriæ* and *decuriæ* of the *Milites Stationarii*, a force instituted by Augustus for the defence of Italy against robbers, and during the reign of his successors extended even to the *penitus toto divisos orbe Britannos*. There is but little information to be found about this Roman police in the ordinary archaeological books of reference, but this paper

contains a number of passages referring to them, collected from the writers of the first few centuries. Many of these quotations are from the ecclesiastical historians, narrating the delation and prosecution of Christian martyrs. Perhaps the tendency of the "force" of the present day to call the public "civilians," and thus tacitly to class themselves with the military, is the result of their "throwing back," as dog-fanciers would say, to their prototypes in this island.

Notes on the Poems of Alexander Pope. By Horatio, Earl of Orford. (F. Harvey.) This is a laughable instance of the art of book-making. The volume is exquisitely brought out, with gray and white boards, intensely thick paper, and all the pomp of large type, but its contents are most meagre. Horatio, Earl of Orford, or, to use ordinary language, Horace Walpole, was not a man of any great analytical genius, nor does he seem to have received any authoritative tradition. The notes here printed are merely scribbles in the margin of an edition of Pope now in the possession of the Knight of Morar. The most interesting are those in which Pope's plagiarisms from Flatman, Dryden, Prior, and Boileau, are traced home. The most trumpery, and these form the great majority, are those in which Walpole translates Pope's pseudonymous references, thus "Like gentle *Fanny's*—Ld. Hervey," which all the world has known for the last century. In short, there are a few of these notes which might have been contributed to a literary newspaper, but, as a whole, they are simply rendered ridiculous by being spread out into a book.

Geography, by George Grove, F.R.G.S. (in the series of "History Primers," edited by J. R. Green, and published by Messrs. Macmillan), in spite of many excellent points and clever illustrations, hardly deserves to rank with the former admirable primers of this series. It divides the subject into three parts, and deals first with how maps are made; then, with the placing of land and water on the world; and, lastly, gives the definitions of geographical terms. The latter two-thirds of the primer should certainly change places; the explanation of geographical terms should precede, not follow, the free use of them. It is, perhaps, because this primer has been classed with the historical, and not with the scientific series, that Mr. Grove has treated geography mainly as a collection of facts, and has systematically avoided entering into the reason why of geographical appearances. We are told that "in geography we do not say top and bottom, right and left, but we call them north, south, east, and west," and this is the only idea of the cardinal points that the pupil has till almost the last page of the primer is reached. Of longitude the only notion given is that the lines which run from the top to the bottom of a map "are meridians of longitude;" the pupil is told that there *are* trade-winds and monsoons, and that there are ocean currents, but there is not the faintest trace of an explanation why there should be winds and currents, or that they bear any relation at all to one another. Indeed, Mr. Grove's ocean-currents are made to run about the seas and meet one another in the most extraordinary manner (p. 71). Where, in a few exceptional instances, some hints of causes are given they have the merit of extreme originality; the Agulhas current, for example, though we are not told how it gets into motion, is turned back "by the sudden cold of the Southern Ocean." The North American lakes "seem to have come from the extraordinary wetness of the country;" and lakes without outlet, we are given to understand, are so because they have collected water in a hollow which is lower than the ocean. That a man of Mr. Grove's attainments should have failed to give a clear simple notion of geography within 100 pages is only an illustration of how peculiar a talent is requisite for this condensation of a wide semi-scientific subject.

Sleepy Sketches; or, How we Live, and How we do not Live, from Bombay. Sampson Low.)

The sentiments expressed in this little volume are, no doubt, shared by a large proportion of British residents in India; though some might hesitate to acknowledge, to the full, the kind of Epicureanism they convey. It is not a "sleepy" book, but rather the reverse; at the same time it is not a satisfactory one, for it lights up a picture which is more curious than pleasing. With an exception here and there, more particularly in the paper entitled "Religion," we have little fault to find with its facts; and its descriptions of men and scenery are generally faithful as well as vivid. There is, moreover, much evidence of cleverness and shrewd observation in its two hundred and odd pages; and sufficient display of power and originality in papers such as "Matheran," to raise a hope for the author's reappearance in print under circumstances more calculated to enhance his literary reputation. But the main fault in these sketches is the importance given to the recreative accompaniments contrasted with the serious business of an Indian career—an importance which weakens the force and impairs the healthfulness of the writer's argument. Surely there is a high ambition at work in India as elsewhere—and one influential enough to throw into the background the petty trials and discomforts of daily life! We may become disheartened at the immobility of the native temperament; at the falsehood of the native character; at the little visible progress of true knowledge among native professors of civilisation; but no past failure to improve the position is to be accepted as a sign that the position is not to be improved; and all we can do, and are bound to do, is to make the most of the materials at our disposal. Should we not rather stimulate the worthier efforts of our countrymen than dwell upon the drawbacks to energy in a good cause? If so, a perusal of the volume before us could hardly be favourable to such an end. But, as we have already said, the author can but express the opinions of a certain proportion of Indian residents. Others there are who, while admitting most of his facts, will subscribe to few of his conclusions. His rule is clearly to withhold the names of his *dramatis personae*; and we are not even sure that he himself is the hero of the following exceptional incident connected with the greatest local authority:—

"It is pleasant to dine with the Governor, to see the long white table with masses of flowers and fruits covering it, the guests in brilliant dress, and the boys—no outside boy may enter Government House—all in white and bright red, with mighty turbans, standing round. It is still more pleasant, as sometimes it chances, to stay after dinner and singing and talking is over, and most of the guests gone, and drink and smoke even with the Governor himself."

The too constant introduction of Smith, Brown, Jones and Robinson, in illustration of persons concealed or unknown, is perhaps a little tiresome; nor is the society which the "Sleepy Sketcher" describes as disliking classical music and sober literature (p. 11), or in which "ladies, to gain information of their neighbours' doings, pump their ayahs" (p. 58) and even throw "cold looks" on inoffensive strangers who have not called upon them (p. 92), the sole, or necessarily the best, society in Western India.

NOTES AND NEWS.

MESSRS. TRÜBNER AND Co. announce an "English and Foreign Philosophical Library." We understand that the following works are either in the press or in active preparation: *The History of Materialism*, by Prof. F. A. Lange, translated by Ernest C. Thomas; *Natural Law: an Essay in Ethics*, by Miss Edith Simcox; *Outlines of the History of Religion to the Supremacy of the Universal Religions*, by Prof. C. P. Tiele, translated from the Dutch by J. Estlin Carpenter; *What is the Ego?* by Dr. C. E. Appleton; *The History of Chinese Philosophy*, by Dr. E. J. Eitel, Hong Kong.

RAM DAS SEN, whose essays on some of the principal poets of India have excited great interest among Sanskrit scholars, has just published a second volume, called *Historical Essays (Aitihasika Rohasaya)*. They treat on various subjects, the most important being "The Vedas," "Buddhism," "The Pali Language and Literature," "Jainism," "The Era of Sālivāhana," "The Indian Stage," &c. An English translation of these essays, or of a selection from them, would be welcomed by all friends of Oriental literature.

MR. NISSEN, a schoolmaster at Siedesand, near Leck in Schleswig, has published a collection of Frisian Proverbs in eight North Frisian dialects, also in West Frisian and English. Six numbers are out under the title of *De Friske Findling*.

At the last election the Knights of the *Ordre pour le Mérite* chose Professors du Bois Reymond, Zeller, and G. Curtius as new members of the Order.

MR. HECTOR MACLEAN writes:—

"In his letter on *Etruscan Bologna* in reply to Captain Burton, which appeared in the ACADEMY of the 27th ult., Mr. Sayce traces the Greek *ēls*, the Sanskrit *sam, sa-*, and the Latin *sim-* (as in *simplex, singuli*) to the root *sama*. In Gaelic, also, the word *sion*, which means 'a single thing,' 'anything,' is traceable to the same origin."

MR. E. ROSE asks us to correct a mistake in our report of his paper read before the New Shakspeare Society. He maintains that Shakspeare terminated the third act of *Hamlet* with the scene marked in modern editions as act IV., scene iii.—not act IV., scene ii., as we have made him say.

ONE of the finest philosophical minds which America or any country has produced was Mr. Chauncey Wright, of Cambridge, Mass., who died some two years ago in the prime of life. His essays, some of which have appeared in the *North American Review*, have now been collected by Mr. Charles Eliot Norton, and are on the point of being issued by Mr. Henry Holt, of New York. Several of them relate to Evolution, and one to the Evolution of Self-consciousness.

THE Illinois Museum of Natural History has published the first of a series of Bulletins on the fauna and flora of that State.

MR. J. R. MOZLEY is to read a paper on Shelley at the Leeds Philosophical Institute on March 13.

A TRANSLATION of Eginhard's *Life of the Emperor Karl the Great*, with preliminary chapters and conclusion by the Rev. W. Glaister, will be published next week by Messrs. George Bell and Sons.

THE biography of Robert Raikes, which we announced some time ago as in preparation by Mr. Alfred Gregory, of Gloucester, will shortly be issued by Messrs. Hodder and Stoughton, under the title *Robert Raikes, Journalist and Philanthropist: a History of the Origin of Sunday Schools*.

MR. TOWNSEND MAYER is engaged in making a selection of Mr. R. H. Horne's Essays from the early volumes of *Household Words* and other periodicals, with a view to their separate publication.

MESSRS. R. BENTLEY AND SON have in the press a new novel by Miss Henriette A. Duff, author of *My Imperialist Neighbour*, &c. The scenes are laid in Rome, and there will be ten illustrations by a new artist.

WE understand that the greater part of the Spanish library of the late Earl of Clarendon has just come into the possession of Mr. Quaritch.

MRS. PFEIFFER's new poem in blank verse, entitled *Glän-Alareh: his Silence and Song*, is now in the press, and will be published shortly by Messrs. Henry S. King and Co.

WE are glad to see that a new edition of Mr. Arthur J. Evans's *Through Bosnia and the Herzegovina on Foot during the Insurrection* has been

issued by Messrs. Longmans. The author has made some additions to the "Historical Review" which is such a valuable portion of his book, and has "also added a few considerations on the present state of Bosnia, the malign and artificial character of the Osmanli Government in that province, and the reforms which it were most desirable that a united Europe should enforce."

In addition to Mr. F. T. Palgrave, the following gentlemen have announced their candidature for the Chair of Poetry at Oxford:—Mr. J. A. Symonds, Mr. Walter Pater, and the Bishop of Derry. The last is a poet, and, what is perhaps as important, an ecclesiastic; Mr. Pater we hope to see some day in one of the Slade chairs of Fine Art. Of the other two eminent literary men, Mr. Palgrave is Assistant-Secretary in the Education Office; Mr. Symonds alone is detached from all professional duties which would prevent him from residing and lecturing in connexion with University studies.

MR. JOHN RHYS, late Fellow of Merton College, Oxford, has been elected to the Chair of Celtic recently established in that University.

MESSRS. VIRTUE AND Co. will publish, in a few days, a new work on Spiritualism, by Mr. D. D. Home.

MESSRS. WILLIAM COLLINS, SONS AND Co. will publish shortly *Theoretical Naval Architecture*, by Samuel J. P. Thearle, and an elementary textbook on Agriculture, by Prof. Wrightson.

THE Woolhope Naturalists held their annual meeting on Tuesday, February 13, in their club-room at the Free Library, Hereford, when the financial statement was read, and other business transacted. The funds exhibited a healthy state, and a prospect was held out of a triennial volume within the year. The field meetings of the coming season were arranged as follows:—Thursday, May 17, Mordiford, for Woolhope; Tuesday, June 19, Midsummer Hill, Ledbury; Thursday, July 19, Presteigne (Ladies' Day); Tuesday, August 19, Trelech, near Monmouth; and Thursday, October 4, Fungus Foray and Feast. After dinner, at the Green Dragon, Dr. T. Algernon Chapman, in an entertaining, instructive, and suggestive retiring address, resigned the presidency to J. Griffiths Morris, Esq., the president for 1877. Dr. Bull reported very favourably of the prospects, projects, and progress of the *Herefordshire Pomona*, undertaken by the club; and the Rev. C. H. Bulmer read a valuable paper on "Pomology, historically considered."

THE literature of Hymnology has sustained a severe loss by the death of the Rev. Sir Henry Williams Baker, Bart., of Monkland, near Leominster, Herefordshire, in his 56th year, the originator and principal editor and proprietor of *Hymns Ancient and Modern*, and the life and soul of the committee which carried out that most popular and successful publication. Sir Henry's own contributions to the collection, which has found favour beyond the pale of the Church of England, were numerous and scholarly; and it is a curious fact that when Lord Selborne first published his *Book of Praise*, he wrote to Sir H. Baker, as secretary of the *Hymns Ancient and Modern* committee, for permission to print a select number of their hymns with the names, if there were no objection, of the writers. Among the number proved to be three or four which were written or translated by Sir Henry. We may cite "Lord, Thy word abideth" and "There is a blessed home" as among his original hymns; and "Sion's daughter, weep no more," with "Captains of the saintly band," among his translations.

To the names of Swiss scholars who have lately received calls to foreign fields of labour we may now add those of Dr. Windelbank, of Zürich, and Dr. von Scheel, of Bern. The former has accepted a chair of Philosophy in the University of Freiburg in the Breisgau, and the latter leaves the professorship of Political Sciences at Bern for a similar post in Berlin.

ON Tennyson's choice of words Prof. Hiram Corson, of the Cornell University, remarks in a lately-published lecture:—

"No living poet has woven his song to such an extent out of the Saxon vocabulary as Alfred Tennyson has done. His *In Memoriam*, though it 'traverses the widest circuit of thought and feeling in search of nutriment to its mood,' exhibits perhaps a greater percentage of Saxon words than any other poem of the same extent in the literature of the nineteenth century. . . . The CII. Dirge, beginning 'On that last night before we went, From out the doors where I was bred,' may be cited as an example of perfect poetic diction, simple, and almost as direct and free from inversion and involution as the most unadorned and straightforward prose. This dirge contains 381 words, of which 342 are Saxon, and but thirty-nine of Latin, Greek, or other origin; 322 are monosyllables; the 11th stanza is purely monosyllabic, with the exception of the Latin word 'silence.'"

THE note-book of Viscount Perceval, for two or three months in the beginning of the year 1729, from which we have already made one or two extracts (see ACADEMY, May 6, 1876), contains also the following matters of some theatrical and musical interest:—

"Thursday, 9 Jan.—The Prince [Frederick] was last night to see a new Play of Cibber's, which being damn'd y^e first night, he prevailed that y^e Prince should come to it, in hopes his presence would save it; but y^e audience without any regard to who was there, made such a scandalous noise of hissing, talking & catcalling, that for two acts not a word could be heard. The Prince went unwillingly & came away very much dissatisfied.

"Saturday, 18 Jan.—Went to a meeting of y^e Members of y^e Royal Academy of Musick, where we agreed to prosecute y^e subscribers who have not yet paid; also to permit Hydeger and Hendle [Heidegger and Handel?] to carry on Operas without disturbance for 5 years, & to lend them for that time our scenes, machines, clothes, instruments, furniture, &c. It all past off in a great hurry, & there were not above 20 there."

THE *Nuova Antologia* for February contains an interesting article by Signor Ademollo on the *Anecdotes* of Marc Antonio Valena, who lived in Rome between the years 1570-1650. Signor Ademollo gives a few extracts from an unpublished manuscript in the Archivio segreto Capitolino. It is to be hoped that this important source of information about life at the Roman Court in the seventeenth century will soon be published in its completeness. An article by Signor Rossi on the Industrial Laws in England is worth reading by those who wish to see the view taken by foreigners of our social progress. The writer, from a survey of the results of our Factory Acts and Education Acts, strongly dissuades his countrymen from attempting to follow our example. Signor Fumi gives a summary of the results of modern philological criticism on the Eugubine Tables. The *Antologia* also contains an account by Signor Onufrio of the rise and present condition of the "Mafia" in Sicily. He thinks that it may be suppressed in the towns by a secret police, but in rural districts the action of the Government will be necessary; in any case, some time will be required to get rid of an institution which has its roots so deeply fixed in the past history of Sicily.

ON Wednesday a large and enthusiastic "town's meeting" was held at Manchester, having been convened by the Mayor in response to an influential requisition. The meeting adopted a resolution requesting the City Council to appropriate for the accommodation of the Reference Library such portions of the old Town Hall as, on consideration, may seem desirable. An amendment received about six votes. The value of the site and building is variously estimated at from 80,000*l.* to 130,000*l.* About a quarter of it will be needed for the Reference Library.

NOTES OF TRAVEL.

HERR EDUARD MOHR, whose death at Malange, in the interior of Angola, in West Africa, on November 26, was recently announced, was a native of Bremen. Before beginning the explorations in South Eastern Africa which made his name familiar in geography, he had travelled for many years in India, Polynesia, and even as far as Behring Sea. In 1869 he began a series of journeys which occupied several years, through Natal to the Transvaal Republic, the Matebele and Bechuana countries, to Inyati, and to the Falls of the Zambesi, as the extreme point. He was accompanied on these wanderings by the geologist Adolf Hübner, and gave a vivid picture of the districts through which he passed in his work *Nach den Victoria-Fällen des Zambesi*, published in two volumes at Leipzig in 1875, which has been characterised as one of the most attractive books of travel issued in recent times from the German press. In a geographical point of view, one of the most important results of his labours was the determination of the astronomical position and elevation of a great number of points over this wide extent of country. In May, 1876, he left Europe for the West Coast of the continent in the service of the German Society for the Exploration of Equatorial Africa, to follow up the work of Lieut. Lux on the line from Loanda towards the country of the Muata Yanvo, recently attained by Dr. Pogge, another emissary of the same society. He reached Loanda in August, and was at Dondo on his way inland on October 6 in perfect health, and was looking forward to meeting Dr. Pogge on his return journey at Malange, and to profiting by his experiences. Mohr was physically one of the most seasoned of travellers, wiry and energetic, and his sudden fall gives new evidence, if it were required, of the deadly character of the West African climate. Herr von Barth (not to be mistaken for Dr. Heinrich Barth, the great North African traveller, who died in 1865), whose death at Loanda from African fever on December 7 was simultaneously reported with that of Mohr, was a Bavarian gentleman, scarcely twenty-eight years of age, who had been engaged by the Portuguese Government a year ago to explore the mineral resources of Angola.

SEVERAL interesting letters from Dr. Lenz, written from Okande Land on the river Ogowé in February 1876, describing chiefly the Ofue, one of the larger tributaries of the main river, and the Asimba people of this region, are published in the recent numbers of the *Correspondenzblatt* of the German African Society. It is to be regretted that Dr. Lenz finds his health so shattered as to make it imperative that he should return to Europe as soon as possible.

A RECENT number of the *Colonial Journal* of Lisbon publishes a letter from a Portuguese trader who accompanied the German expedition into the interior of Angola, in which he states that the Kassabi river, which was crossed by Dr. Livingstone in 1855, and which flows through the country of the Muata Yanvo, is the head stream and source of the Congo, thus giving apparent confirmation to the view which was expressed at a recent meeting of the Berlin Geographical Society, that the Lualaba and its lakes may drain to the Ogowé, and not to the Congo or Zaire. The size and character of the Lower Ogowé and its tributaries, however, seem to preclude the idea of their being capable of draining off a river of the enormous bulk of the Lualaba, just as the Kassabi river alone seems insufficient to supply the great volume of the part of the vast river Congo which has been explored upward from its mouth in the Atlantic.

IN view of the proposed American Arctic Expedition to follow up those of Hall and Nares by the Smith Sound route, Mr. Henry W. Howgate has submitted to the senators and members of

Congress an extraordinary memoir on *Polar Colonisation*.

"To reach the Pole," he says, "with greatest certainty, and with the least expenditure of time, money, and human life, it is essential that the exploring-party be on the ground at the very time the ice gives way, and opens the gateway to the long-sought prize. This can only be done by colonising a few hardy, resolute, and experienced men at some point near the borders of the Polar Sea, and the most favourable one for the purpose appears to be that at which the *Discovery* wintered last year."

This party, Mr. Howgate thinks, should consist of at least fifty men, and should be provided with supplies for three years, at the end of which time they should be visited. "If still unsuccessful in accomplishing their object" (and alive, Mr. Howgate might have added), "they should be re-victualled and again left to their work." With the cheerful prospect of a home in the ice, with 140 days in the year without sun, and a visit and fresh victuals once in three years, who would not strive to reach the North Pole?

THE leading essay in *Petermann's Mittheilungen* for February is the discussion of a project for a railroad to Central Africa across the Sahara, by Dr. G. Rohlfs. This question has already been under consideration for some time by French geographers, their object being to show how the wealth of the Soudan might be drawn through Algeria; but the subject has not until now been touched by any traveller of such authority or possessing such a thorough practical knowledge of North Africa as Dr. Rohlfs. After fully considering all the difficulties presented by the 1,200 miles of desert which must be crossed, and the possibilities of obtaining a sufficient trade to support the line if constructed, he decides in favour of the scheme. The route which appears to him to present the greatest advantages, or the fewest difficulties, is that between Tripoli on the Mediterranean and Kuka on Lake Chad, which is not only the shortest line but the safest in respect to the peoples lying along it, and the only one, perhaps, on which a constant water-supply at intervals could be obtained. Prof. Nordenskiöld's official Report of his expedition from Tromsø through the Kara Sea to the Yenisei, in July to September, 1876, is given in full, and it is announced that this ardent explorer will probably start for a new voyage in the coming summer, in which he will attempt to pass through the Siberian Seas to Behring Strait; the cost of such an expedition having been defrayed by Mr. Oscar Dickson, a merchant of Gothenburg. Mr. Gardiner, who visited Barentz' old winter-quarters on the north-east of Novia Zemlia last summer in his steam-yacht *Glowworm*, also intends to start this season, and, if possible, to reach the mouth of the Lena.

A VERY useful map of Western Australia, showing the explorations made between the years 1872 and 1876, and founded on plans and sketches in the office of the Surveyor-General of that colony, has just been issued at Perth, W.A. Special marks indicate the boundary of previously explored country, and the routes and explorations of Giles (1872, 5), Gosse (1873), Warburton (1874), and Forrest (1874).

A LETTER has been received by Mr. Octavius C. Stone, the New Guinea traveller, from Mr. Lawrence Hargrave, in reference to his recent expedition up the Fly River in company with Signor D'Albertis, in which he says:—

"The climate of the centre of New Guinea is not to be dreaded by Europeans more than that of Queensland, the thermometer ranging between 68° and 102° F. The thunderstorms are frequent, owing to the S.E. trade-winds being checked by the backbone of Papua. Geologically, I observed red granite, white and blue quartz, red sandstone, greenstone, black iron sand, and copper ore. The natives of the interior are very similar to the Koiaris we saw on your expedition towards Mount Owen Stanley. I only had a few passing glances at the people themselves, but I

narrowly inspected all their possessions, which they invariably abandoned on the approach of the steamer, and found that their stone implements, dresses, dog's-teeth necklaces, method of making fire with the rattan, houses, plantations, mode of burial, net-work, love of preserving little articles in net bags, such as fossils, pieces of quartz, scented herbs, &c., are identical with those of the inhabitants of the Owen Stanley ranges."

M. BASIL VERESCHIAGIN, the well-known Russian artist, has returned from a two years' artistic tour in India. He passed all this time in the Northern and Central provinces, being disabled from continuing his journey to the south by the injurious effects of the climate on his health. He found, as it seems, the Indian sun more powerful than any he had experienced in Turkestan and other parts of Asia. At Bombay, the point of his departure, he made some stay, in order to paint the various types. Hence he started for Ellora and Ajunta, where he left the railroad and travelled across country through Central India, visiting Oudeypore, Mount Abo, Ajmere, Jeypore, and Agra. Having received an invitation from the British Resident in Nepaul, he started for that country. But learning that the Nepaulese were extremely suspicious of foreigners, and treated them, the Resident himself not excepted, almost like prisoners, he changed his plans, and the better to preserve the free exercise of his art, turned into Sikkim. Here, thanks to the courtesy of Lord Northbrook, who provided him with letters of recommendation to the local authorities, he succeeded in penetrating far into independent Sikkim. Among the more important of his excursions was the ascent, to a height of 15,000 ft., of Mount Kinchinjunga, in the middle of January. Since Dr. Hooker's memorable journey, no traveller had attempted the ascent at this season of the year, and the adventurous Russian ran considerable risk of being snowed up on the mountain. His coolies refused to follow him in the deep snow, and for two days and a night he was left alone and without provisions. This expedition, however, gave him the opportunity of transferring to his canvas the vast snow- and ice-fields of these regions. He visited the chief Buddhist monasteries, and was present at some of their great religious ceremonies and the wild dances of the Tibetan lamas. Then armed with a supply of sketches and costumes he descended into the valley, and passed through Delhi and Lahore on his way to Kashmir by the great mountain highway, so-called "Imperial." From Srinagur he proceeded to Leh, and thence to the Salt Lakes, on whose banks herds of wild horses (Kyangs) seek their favourite pasturage. The deep blue colour of these lakes did not escape his notice. Returning to Simla he again descended into the plains, studying and sketching the splendid monuments of Delhi, Agra, Futteh-pore-Sekri, Jeypore, &c., and was present at the time of the visit of the Prince of Wales. M. Vereschiagin will probably soon exhibit some of his studies, and later on a series of large pictures portraying the most important moments of the occupation of India by the English from their first arrival in the country to the recent tour of the Prince of Wales.

A TELEGRAM from Lisbon, February 19, published in the *Times*, states that the Spanish Geographical Society is endeavouring to make arrangements with the leading Portuguese geographers with the object of sending an exploring expedition to Africa.

MAGAZINES AND REVIEWS.

In the February number of the *Deutsche Rundschau* Wilhelm Scherer gives us an interesting critique of *Daniel Deronda*. George Eliot represents in a striking manner the influence of England's empirical thought—the principles of Bacon—on its literature of fiction. She is sometimes too calmly observant for our critic, who pro-

tests, for example, that we are not made to feel in exalted sympathy the emotional excitement which must have possessed Deronda's mind at the crisis of his life. Herr Scherer finds a want of reality in some of the characters and incidents. Thus he is disposed to think that the introduction of a fictitious public event of absorbing interest, such as Deronda's mission to Palestine, is destructive to the reader's sense of the reality of the story. The character of Deronda, moreover, does not appear to be taken from a personal "study," but in his superiority to temptation as well as in his large capacity of sympathy and devotion seems rather to be drawn from the model of the Founder of Christianity. The Jews in general lack certain well-known characteristics. "Where do we find (for example) the Oriental blood?" Herr Scherer makes an ingenious attempt to account for these defects. He imagines that the novelist set out with a general idea, and by a deductive rather than an inductive process modelled the individuals according to this dominant idea. (Here, then, the English novelist seems to be no longer a disciple of Bacon.) This idea was nothing less than the great moral contrast of selfishness and disinterested devotion. The former attribute could be illustrated well enough from contemporary life. For an illustration of devotion, however, George Eliot felt she must go to the noblest and most touching embodiment of fidelity to race—namely, the constancy of the scattered Jews. If this was the author's *modus operandi*, it will account for the want of life in some of the characters. This contrast is worked out by the novelist with something like a regular symmetry in the two stories—having different heroes and being but loosely connected—which make up the book, the story of Deronda, and the story of Gwendolen. The social world of the former illustrates various degrees of love and devotedness (Deronda, Mordecai, Mirah, Mrs. Meyrick); that of the latter exhibits various shades of selfishness (Gwendolen, Grandcourt, Lush, &c.).

AMONG the magazines unnoticed last week are the *Argonaut*, the *Evening Hours*, and *Potter's American Monthly*, besides the first monthly part of *Cassell's Household Guide*. The *Argonaut* shows its spirit in its cargo, if not in the precision of its setting-sail. It contains a good sprinkling of articles, topographical and architectural ("Waltham Cross," and "A Tourist's Note-Book"), a folk-lore article by Mr. William Andrews on "Skull Superstitions," which contains much curious matter, and an amusing essay on "Hobgoblins in Poetry and Art." The "Reports on the Progress of Science" (pp. 116-25) are a good feature of this well-printed magazine. *Evening Hours*, it need scarcely be said, is of lighter, livelier calibre. We doubt the taste of the "Barton Experiment," by the author of *Helen's Babies*, but there are several other stories commenced, or carried through in one number, meriting a word of praise. Among the latter is Mrs. O'Reilly's "Lady Helps," a capital and very natural story with the moral "tis a pity when charming women talk of things that they don't understand." The "Bethnal Green Silk-weaver" is a sketch by our old friend, the author of *Episodes of an Obscure Life*, and Prof. Leone Levi begins a series of papers, "Talks about Work and Pay." *Potter's American Monthly* contains an illustrated history of Wilmington, Delaware, with its early Quaker connexion, its Brandywine Flour Mills, and its now manifold and flourishing business enterprises. It has also a very interesting letter, *à propos* of the Stars and Stripes, from Mr. J. C. Conybeare. The origin of the American Flag is proved, by an impression of Washington's seal, to be traceable to his armorial bearings—alternate stripes of red and white, with three five-pointed stars *en chef*. A careful survey of "The American Drama" is not without interest, and the "Notes and Queries" contain some curious "odds and ends." We may characterise *Cassell's Household Guide*, new and revised edition (Part i.), as

an almost faultless manual of domestic economy, containing the sort of information of *Enquire Within* and such like oracles, with superior accuracy, and without any dash of bombast. "How to Carve and how to Cater;" "How to Make Both Ends Meet," be the income how limited soever; the minutiae of domestic surgery, the nursery, the toilette, the garden, the "ins and outs" of the family, these are the "farrago"—handy for use and capable of reduction to easy order—of a volume which is begun anew in the number before us, and which we can confidently recommend to young housekeepers. It is a great point that all directions and data are illustrated collaterally.

SELECTED BOOKS.

General Literature.

- COFFÉE, François. *L'exilée*, poésies. Paris: Lemerre. 6 fr.
GOLDZIEHER, I. *Mythology among the Hebrews and its Historical Development*. Trans. Russell Martineau. Longmans. 16s.
HUGHES, A. W. *The Country of Balochistan*. Bell & Sons. 12s.
LAW, Th. *Die griechischen Vasen, ihr Formen- u. Decorations-System*. Mit e. histor. Einleitg. v. H. Brunn u. erl. Text v. P. E. Krell. 1. Hälfte. Leipzig: Seemann. 28 M.
REEVE, the late Henry. *Journal of a Residence at Vienna and Berlin in the eventful Winter, 1805-6*. Longmans. 8s. 6d.

History.

- GOECKE, R. *Das Grossherzogthum Berg unter Joachim Murat, Napoleon I. u. Louis Napoleon 1806-1813*. Cöln: Du Mont-Schauberg. 2 M. 80 Pf.
HURTER, H. v. *Friedrich v. Hurter, k. k. Hofrath u. Reichshistoriograph u. seine Zeit*. 2. Bd. Graz: Vereins-Buchdruckerei. 6 M.
KITCHIN, G. W. *A History of France*. Vols. II. and III. Clarendon Press. 21s.
OPPERT, J. *Salomon et ses successeurs. Solution d'un problème chronologique*. Paris: Maisonneuve. 2 fr. 50 c.
SOURY, J. *Etudes historiques sur les religions, les arts, la civilisation de l'Asie Antérieure et de la Grèce*. Paris: Reinwald. 7 fr. 50 c.

Physical Science.

- BOETTGER, P. *Die Reptilien u. Amphibien v. Madagascar*. Frankfurt-a-M.: Winter. 4 M.
QUATREFAGES, J. L. A. de. *L'espèce humaine*. Paris: Gernier-Baillière. 6 fr.

Philology.

- AZAIS, G. *Dictionnaire des idiomes romans du midi de la France*. T. I. livr. 1. Paris: Maisonneuve. 5 fr. 50 c.
DELBOUTLE, A. *Glossaire de la vallée d'Hyères, pour servir à l'intelligence du dialecte haut-normand*. Le Havre. 7 fr. 50 c.

CORRESPONDENCE.

SPELLING REFORM.

140 Maida Vale: Feb. 18, 1877.

The remarks I am about to make are not so much intended to uphold any one system of phonetic spelling as to point out the general principles by which all reform must be guided. If there were no such principles, the problem would indeed be a hopeless one. Nothing can be done without unanimity, and until the majority of the community are convinced of the superiority of some one system, unanimity is impossible. There seems to be a vague idea in many people's minds that Spelling Reform is what they would call a "common sense" question—that is, that anyone is qualified to give his opinion on the subject without special study and training. Now, common sense is undoubtedly indispensable here as elsewhere, but it is perfectly useless without a thorough knowledge of the facts of the case. Our present spelling is so utterly irrational that anyone can improve it to some extent—anyone, for instance, if he likes, can drop the silent *v* in *write*, and make *night* into *nite*, thus getting rid of a large number of irregularities at one stroke; or with Mr. Westlake he may plume himself on not writing *Linton* with a *y*. In fact, given a hundred human beings of average intellect who can read and write, it would be perfectly easy to turn out a hundred different systems of spellings, all of them more or less an improvement on the existing one. Further, we should have a variety of opinions on these systems, including the decided opinion of each of the hundred reformers that his own system was the simplest, most consistent, and altogether the best.

This was until lately the state of things—every man did what was right in his own eyes. But in the thirty years that have elapsed since Messrs. Pitman and Ellis first began to work a phonetic alphabet everything has been changed, especially within the last ten years. We have now a thorough analysis of the sounds of English, the history of English pronunciation has been fully investigated, and a great variety of spellings have been practically tested. The practical experience of Mr. Ellis, who unites the widest scientific training with a thorough knowledge of the resources of the printing-office, has been especially valuable. My own views are based almost entirely on Mr. Ellis's labours, and where I differ from him it is simply from attempting to carry out his principles more consistently.

It is, I think, self-evident that any change must be complete and once for all. Those who still think it possible to reform by gradual changes would do well to study the history of the changes which have lately been made in Swedish, Danish, and Dutch spelling. The result is simply general confusion and squabbling over insignificant details, while real difficulties are left untouched.

Any change will involve two main considerations:—

1. What letters are we to employ?
2. How are we to employ them?

The first resolves itself practically into this—are we to retain the old letters or to cast new types? The objections to the second alternative are evident. New types are costly, they disturb and complicate the existing founts, and there is a difficulty in finding suitable script forms. If we keep to the old types we can reform our orthography without additional expense, and without disturbing the existing machinery of the printing-offices, and what is of supreme importance, we are provided with a script alphabet of the most practical character. To this may be added that Mr. Ellis, after expending much time and money in elaborating and working a new-type alphabet—the “phonotypy” of Mr. Pitman—has entirely abandoned the new-type principle as impracticable. In his “Palaeotype” he has adopted the principle of employing the old types only, excluding even accents and diacritics as much as possible, and whenever new letters are required, using digraphs (such as *th*), turned letters (such as *o*), italics, and capitals. In this way it is possible to supply a practically unlimited number of symbols. Of course, in a practical scheme, where only a small number of signs are required, we need pick out only the most convenient digraphs and turned letters, leaving the impracticable italics and capitals to Palaeotype, which is only intended for scientific use. We may, therefore, lay down the following as the principles to be followed in constructing a practical system of orthography—viz., that

1. Only the old types are to be used.
2. New signs are to be formed by using digraphs and turned letters.

We now come to the second consideration, which may also be put thus: What values shall we assign to our letters that they may be most easily learnt? The answer is given in the principle, which has been stated over and over again, that every sound must have a distinct symbol, and every symbol one invariable sound. It is here that all systems yet proposed break down; they none of them fulfil these fundamental conditions of consistency and simplicity. Thus, to take a single case, the italic letters in the words “father,” “substance,” “riotous,” all represent the same short vowel sound, and consequently in a phonetic system all these words ought to be written with the same vowel letter in their unaccented syllables. And yet in all the systems yet proposed the written distinctions are retained either fully or partially, and thus one of the greatest difficulties of our present spelling is perpetuated. Again, the same principles must be applied to general relations as well. Thus, if we agree to denote length

by doubling, it follows that whenever the same vowel occurs both long and short, the long must be represented by doubling the symbol of the short vowel. Thus, if we agree to retain *bit*, *beat* must be written *biit*. In Mr. Ellis's “glossic” it is written *beet*, while single *e*, as in *bet*, expresses a sound distinct both from that of *bit* and of *beat*. In this way the signs for the different short and long vowels are made perfectly arbitrary, and the labour of learning them is increased threefold, and the child learns from the first to regard all combinations of letters as arbitrary and unmeaning.

The only solution of the difficulty is to return to the original Roman values of the vowel letters, as in Italian and German. When a child has once learnt to pronounce *a, e, i, o, u*, as in *glass, bet, bit, not, full*, he simply has to remember that long vowels are doubled and diphthongs formed by the juxtaposition of their elements, as in *boi* (= boy), *hai* (= high), to be able to read at once the majority of vowel-symbols. Of course, the Roman alphabet requires to be supplemented, and this is a problem which requires much thought. We have, however, *æ* for the sound in *man*, which is really intermediate to *a* and *e*; and for the peculiar *u* in *but* the turned *ø* is a very convenient symbol which also suggests real analogies of sound. It is, however, impossible to enter into details now.

There are, however, two points of view from which the question of ease of learning may be considered:—

1. Which system will be easiest learnt by a child learning to read for the first time?
2. Which will come easiest to an adult who has already learnt on the received system?

Curiously enough, the question has hitherto been judged almost exclusively from the latter point of view, in spite of the overwhelmingly greater interests involved in the former one. In short, we are urged to perpetuate most of the worst features of our present system, and to sacrifice the interests of all future generations merely to save the adults of the present generation some extra trouble.

The truth is that no adequate reform can be made easy to the present generation; we cannot reform our orthography and preserve it unchanged at the same time. Let us consider, for instance, that at present most of our written words are hieroglyphs, which we recognise merely by their consonant skeletons. Thus, if we substitute a (-) for the vowels in such words as *kn-ght, wr-ck, -n-gh*, we still recognise them without any difficulty, nor would the introduction of different vowels materially increase it. Now, on any system whatever of phonetic spelling these words, which all contain silent consonants, entirely alter the shape of their skeletons, so that whether we write *nite, neit, or nait, rec or rek, inuf or enuf*, the results are equally disguised to the eye, and can only be made out by an effort. It is clear that any possible superiority of one alphabet over another in this respect is thus considerably reduced. Again, although Mr. Ellis's *feet, hous*, are easier to an old orthographer than the “Old Roman” *fiit, haus*, it must be remembered that this similarity to the old spelling often leads to puzzling confusions. It is, for instance, rather startling in the parable of the Prodigal Son to come on “thi fated kaaf,” or to find that *waist = waste*. Nor does “a grat wa” in the original, nor “a gret we” in the later, form of phonotypy very obviously suggest “a great way.”

In conclusion, let us remember that by adopting the old Roman values we are not breaking with the past, but are rather returning to the old traditions which were still preserved in England not much more than three hundred years ago, thereby bringing our own spelling in harmony with that of all other nations, and so enormously facilitating the acquirement of foreign languages by ourselves, and of English by foreigners. It would, indeed, be humiliating, after the Indian Government has deliberately adopted the Italian

values of the vowels in writing native names, to return to our former barbarism, and perpetuate it in such a system as Glossic or Phonotypy.

HENRY SWEET.

Snenton, Nottingham: Feb. 20, 1877.

The conservatism of the printers may be easily overcome by inserting the reformed spelling as a marginal correction in the MS. This plan I have found answer whenever I have wished to get some local name spelt in any unusual way. Perhaps the printers, however, are hardly to be blamed for their conservatism, as spelling becomes after all a matter of instinct, and so any deviation must cause the compositor at least double his usual time and labour, as anyone who has had to copy literally, for example, English epitaphs of the sixteenth century will agree.

There is probably a more serious obstacle to reform in the absence of an authoritative standard of pronunciation. For instance, a few weeks since a leading local paper, wishing to show the absurdity of the present system, instanced the words *hear* and *hair* as being spelt differently yet pronounced alike. Might not an endless controversy arise as to the pronunciation, and hence as to the phonetic spelling, of *hear*? Again *whole* in some counties becomes *wale*, a standard, no doubt, once followed by all classes in those districts. This difficulty is most conspicuous in proper names. Must we write (phonetically) Derby or Darby, Berkly or Barkly, Siresester or Sissiter? And, if a standard pronunciation be agreed upon, can we insure that it shall not change, and so necessitate periodical revisions of spelling, harmful because frequent?

W. P. W. PHILLIMORE.

THE NAME “BEOWULF.”

Cambridge: Feb. 19, 1877.

The sense of this name has excited speculation. It clearly means a *bee-wolf*; only, what animal is that? I believe Mr. Sweet once suggested that it means a bear, because bears are fond of honey. I wish to draw attention to the fact that the Old Dutch *biewolf*, according to Kilian, was a *woodpecker*. I read that the great black woodpecker is common in Norway and Sweden, and that its food consists of the larvae of wasps, bees, and other insects. Also, that the green woodpecker, found in most countries of Europe, has been known to take bees from a hive. The question remains, why should the woodpecker be selected as the type of a hero? The answer is simple—viz. because of its indomitable nature; it is a bird that fights to the death. Wilson says of an ivory-billed woodpecker whom he put into a cage, that he did not survive his captivity more than three days, during which he manifested an unconquerable spirit, and refused all sustenance. This bird severely wounded Wilson while he was sketching him, and died with unabated spirit. “This unconquerable courage most probably gave the head and bill of the bird so much value in the eyes of the Indians” (*English Cycl. Nat. Hist.*, iv. 345).

If the Indians were thus impressed, it is easy to see that our ancestors may have been the same.

WALTER W. SKEAT.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 24.—3 P.M. Royal Institution: “The French Revolution and English Literature,” by Prof. H. Morley.

3 P.M. Saturday Popular Concert (first appearance of M^{me}. Schumann).

3 P.M. Crystal Palace Concert.

MONDAY, Feb. 26.—5 P.M. London Institution: “The Problem of Flight,” by F. W. Brearey.

8 P.M. Monday Popular Concert (M^{me}. Schumann, Joachim).

8.30 P.M. Geographical: “On his recent Journey to Lake Nyassa,” by E. D. Young; “Examination of a Route for Wheeled Vehicles between the East Coast of Africa and Ugo,” by the Rev. Roger Price.

TUESDAY, Feb. 27.—3 P.M. Royal Institution: “Human Form,” by Prof. Garrod.

8 P.M. Anthropological Institute: “On Non-Sepulchral Rude Stone Monuments,” by M. J. Wallhouse; “On a Kitchen Midden found in a Cave near Tenby,” by W.

Power and E. Laws: "On some Kitchen Middens near Ventnor," by Hodder M. Westropp.
 8 P.M. Civil Engineers: Discussion on the Sewage Question.
 WEDNESDAY, Feb. 23.—8 P.M. Telegraph Engineers: "On Fire Telegraphs," by R. von Fischer Treuenfeld.
 8 P.M. Society of Arts.
 THURSDAY, March 1.—3 P.M. Royal Institution: "Theory of Music," by Dr. W. Pole.
 7 P.M. London Institution: "English Nursery Tales," by W. R. S. Ralston.
 8 P.M. Linnean: "Report on the Liliaceae, Iridaceae, Hypoxidaceae, and Hamadoraceae of Dr. Welwitsch's Angolan Herbarium," by J. G. Baker; "On a remarkable Form of New Zealand Ophiuridae," by Edgar A. Smith; "Lichenographia of New Zealand," by C. Knight.
 8 P.M. Chemical.
 8.30 P.M. Royal. Antiquaries.
 FRIDAY, March 2.—8 P.M. Society of Arts: Indian Meeting.
 8 P.M. Philological: "On the Phonology of the English Dialects," by A. J. Ellis.
 8 P.M. Mr. H. Leslie's Choir.
 9 P.M. Royal Institution: "The History of Birds," by Prof. Huxley.

SCIENCE.

The Effects of Cross and Self-Fertilisation in the Vegetable Kingdom. By Charles Darwin, M.A., F.R.S. (London: John Murray, 1876.)

THE remark is sometimes made that Mr. Darwin's later books are less interesting than his earlier ones. This is only true in a certain sense. The great service which he has rendered to science—the result of which has been that biology has made greater progress within the last twenty years than during the preceding century—has been to revive the old theory, held by La Marck and other naturalists, of the Origin of Species by descent accompanied by variations; but with such modifications as have gradually forced the assent of almost the whole scientific world; and to have combined with this the theory of Natural Selection, which we owe equally to the genius of Mr. Wallace and of himself. The *Origin of Species* contains the charter of this intellectual revolution, and must always stand out alone as one of the landmarks of advancing science. This, therefore, has naturally been the most popular of Mr. Darwin's publications. Next in order comes *The Descent of Man, and Selection in Relation to Sex*. The interest of this book is mainly a personal one; and this alone must account for its comparative popularity. But for the fact that in this branch of the question the object of biological investigation is at the same time its subject, there is nothing to raise the *Descent of Man* to a higher dignity than that of a supplementary chapter to the *Origin of Species*. The *Variation of Animals and Plants under Domestication* is mainly a huge collection of material in support of the main thesis of the *Origin of Species*, that individuals known to be descended from a common ancestor may be made to differ to an indefinite, or at all events to an unknown, extent. In the course of the laborious investigations carried on by Mr. Darwin, his attention was called to certain phenomena in the vegetable kingdom, which had not, indeed, heretofore altogether escaped notice, but the significance of which as links in a single connected chain he has been the first to point out. On two lines of enquiry it is found that phenomena which had hitherto been supposed to be confined to the animal are widely distributed also through the vegetable kingdom. In *Insectivorous Plants* we have copious illustrations of the singular fact that there is a class of plants

which feeds on already organised food-materials in a manner scarcely distinguishable from animals; in *The Movements and Habits of Climbing Plants* it is pointed out how difficult it is to set up a barrier of "spontaneity" between certain movements of animals and of plants. Very early in his investigations Mr. Darwin was induced to adopt the dictum of Andrew Knight, that "No hermaphrodite (plant) fertilises itself through a perpetuity of generations;" a point of the greatest importance in relation to any theory of the origin of species, and illustrated with great felicity in his *Fertilisation of Orchids*, a new edition of which is just published. The present volume collects together an enormous assemblage of facts, from which the reader is able to draw a conclusion on this subject. It will therefore be seen that, even though Mr. Darwin's later works may not compare with the *Origin of Species* in the enunciation of a law of the first importance, they are of none the less value to the scientific enquirer.

For the sake of determining certain points with respect to inheritance, and without any thought of the effects of close interbreeding, Mr. Darwin had raised close together two large beds of self-fertilised and crossed seedlings* from the same plant of a common wild flower, *Linaria vulgaris*. The remarkable result that the crossed plants, when fully grown, were plainly taller and more vigorous than the self-fertilised ones, led to the large series of experiments the record of which we have now before us. The result confirms beyond doubt the law that "Cross-fertilisation is generally beneficial and self-fertilisation injurious; and that this is shown by the difference in height, weight, constitutional vigour, and fertility of the offspring from crossed as compared with that from self-fertilised flowers, and in the number of seeds produced." A similar series of experiments has been carried out by one of the small band of Continental naturalists who have worked along the same lines as Darwin, the Italian botanist Delpino; and, as we find no reference to these in the volume before us, we conclude that they have been carried on simultaneously, and without concert. Prof. Delpino's conclusions, recorded in the *Nuovo Giornale Botanico Italiano*, are altogether in harmony with those of his English fellow-worker. He classifies the mode of fertilisation in different plants under the following four heads, to which he gives appropriate names:—1. The anthers pollinate and fecundate the stigma of the same hermaphrodite flower: *homoclinic homogamy*. 2. The anthers pollinate and fecundate the stigma in another flower of the same inflorescence, whether the flowers be hermaphrodite, unisexual, or polygamous: *homoccephalic homogamy*. 3. The anthers of one flower pollinate and fecundate the stigma of a flower belonging to a different inflorescence on the same individual, whether hermaphrodite, unisexual, or polygamous: *monoecious homogamy*. 4. The anthers of a flower on any individual plant pollinate and fecundate only the flowers on a different individual, whether the flowers be hermaphrodite, poly-

* By "self-fertilised" and "crossed" plants, the author means throughout the offspring of self-fertilisation and cross-fertilisation respectively.

gamous, monoecious, or dioecious: *dichogamy*. The result of a number of experiments on the artificial fecundation of plants in the four different modes indicated above, is stated by Delpino to lead to the conclusion that their relative fertility is in the inverse order to that in which they have been mentioned.

Of the twelve chapters of Mr. Darwin's volume, nine are occupied almost entirely with the record of the observations from which the conclusions of the author were drawn; the remaining three are devoted to "Means of Fertilisation," "The Habits of Insects in Relation to the Fertilisation of Flowers," and "General Results." Of these the one which will probably most interest the non-botanical reader is the one headed "Means of Fertilisation." This contains, in fact, an outline sketch of a probable history of the mode of sexual propagation among plants, and is full of the most interesting speculation, as well as facts.

According to the view now generally adopted with regard to sexual reproduction in plants, the existence of hermaphrodite flowers appears, at first sight, to be a purposeless anomaly. If, as is almost universally admitted, it is most advantageous for an ovule to be impregnated by a pollen-grain from a different flower, and still more so by one from a different individual, and if, moreover, a large number of flowers are so contrived that the pollen can only with great difficulty reach the stigmas in the same flower at a time when they are in a receptive condition, where is the advantage of stamens and pistil occurring in the same flower? Why are they not always completely dissociated? An answer to this question is here furnished by Mr. Darwin with great ingenuity. Permanent self-fertilisation is undoubtedly injurious to plants; but the absence of any fertilisation at all is absolutely fatal; the only *raison d'être* of a flower is to produce seed, if not in one way, then in another. We have, therefore, in the hermaphrodite flower the results of a balance of forces. Cross-fertilisation, by the wind or by insects, must always be subject to a certain amount of uncertainty; when this fails, the ovules of an hermaphrodite flower have a chance of being self-fertilised, which is better than not being fertilised at all. A few isolated exceptions, like that of the bee-orchis, in which self-fertilisation alone appears to be possible from generation to generation, require further examination.

The speculative question has recently excited considerable interest among botanists, whether hermaphroditism or diclinism is the more perfect form of floral development. Mr. Darwin inclines to the opinion that all the higher animals are the descendants of hermaphrodites, and that such hermaphroditism may possibly have been the result of the conjugation of two slightly different individuals which represented the two incipient sexes; whence results the bilateral symmetry of all the higher animals. In the same manner he thinks we have reason to believe that the higher plants are descended from extremely low forms which conjugated, and that the conjugating individuals differed somewhat from one another, the one representing the male and the other the female, so that plants were originally dioecious.

Monoecious and hermaphrodite plants were then subsequent successive developments, the result of budding; while in the course of ages it is evident that some plants have reverted to the monoecious, others to the dioecious, condition, and that a change in this direction may still be going on, of which we have illustrations in the occurrence of unisexual species in normally hermaphrodite families, as in the familiar case of *Lychnis dioica*. The probable gradual steps from the dioecious to the hermaphrodite condition are thus traced:—

"By what graduated steps an hermaphrodite condition was acquired we do not know. But we can see that if a lowly-organised form, in which the two sexes were represented by somewhat different individuals, were to increase by budding either before or after conjugation, the two incipient sexes would be capable of appearing by buds on the same stock, as occasionally occurs with various characters at the present day. The organism would then be in a monoecious condition, and this is probably the first step towards hermaphroditism; for if very simple male and female flowers on the same stock, each consisting of a single stamen or pistil, were brought close together and surrounded by a common envelope, in nearly the same manner as with the florets of the Compositae, we should have an hermaphrodite flower."

The simplest form of sexual union would therefore be, according to this view, the process known as "conjugation," such as we get for instance, in some filamentous Algae like *Spirogyra*, or in the unicellular Desmidiaceae—the union of the contents of two apparently similar cells in different individuals. Mr. Darwin, however, insists strongly on the principle that the efficiency of such a union cannot consist in a mere mystical mixing of similar bodies, but must result from some difference between the two conjugating cells—whether they be externally similar, as in the case we are discussing, or so widely diverse as the pollen-grain and the embryo-sac of the ovule in flowering plants—the equalisation of which is the object of the union. There must, therefore, if this view be correct, be some essential though at present undiscovered difference between the conjugating cells in *Spirogyra* or the Desmids; and this inference is supported by several facts not mentioned by Mr. Darwin.

The amount of difference between two conjugating cells which is most beneficial to the resulting offspring is another factor in the question. In comparing the results of the interbreeding of animals with that of plants, Mr. Darwin points out that no possible interbreeding of animals can compare in closeness with the self-fertilisation of hermaphrodite flowers, where conjugation takes place between cells of the same individual growing in close proximity to one another. The golden mean appears to be attained by the union of reproductive cells belonging to different individuals of the same species; and hence results the comparative fixity of species. As long as external conditions are uniform, there is no reason why a species should ever vary; for example, through long geological ages some deep-sea Brachiopoda do not vary; but as soon as these conditions are changed, the equilibrium is disturbed on one side or the other;

fertilisation may be assumed to take place within the mean: the species loses vigour and ultimately dies out; or beyond the mean: it becomes more and more variable, and gives rise to new varieties, and ultimately to a new species. Even in nature departures from this mean occur. Instances are known, like that of the bee-orchis, in which apparently self-fertilisation takes place from generation to generation without injurious results; while in others impregnation is effected as readily—in a few cases even more so—by pollen belonging to a different, though closely-allied, species, resulting in the production of fertile hybrids.

It will be seen, therefore, that even so apparently limited a subject as the cross-fertilisation and self-fertilisation of plants is invested by Mr. Darwin with general and varied interest; though all the questions raised are far from being worked out in the volume before us. There is still room for others to follow in his footsteps.

ALFRED W. BENNETT.

A Commentary on Catullus. By Robinson Ellis, M.A., Fellow of Trinity College, Oxford. (Oxford: Clarendon Press, 1876.)

NINE years and more have elapsed since Mr. Ellis published his text of Catullus, with its elaborate critical apparatus and ingenious metrical divisions. The work is now completed by his commentary, one of the fullest and most careful, probably, that have ever been published in illustration of any classical author. The commentary is preceded by Prolegomena discussing the life, the style, and the metres of Catullus.

We have rarely seen so genuine a labour of love and conscientious care as the work before us. Its great merit lies in the fullness of knowledge and width of reading brought to bear on the interpretation of Catullus, and in the thoroughness and minuteness with which every point of importance is sifted and discussed. It should be added, at the same time, that the notes are, we think, sometimes too lengthy for the necessities of the case and for the genius of the poet, and that Mr. Ellis is apt occasionally to wander out of the track into needless refinements.

Catullus was one of the most original—indeed, he has been thought by good judges the most original—of the Roman poets. It is certain that in his lyrics and epigrams he shows less trace than any Roman poet of direct Greek influence. The child of nature speaks in these immortal productions, using and moulding his native language with the clear aim and mastery which belongs only to simple passion and true creative genius. Nothing can be truer than Mr. Ellis's judgment on the relation of Catullus to his Greek models, which, as one of the most interesting passages in his Prolegomena, we quote *in extenso*:—

"How little that is truly Catullan can be ascribed to Alexandria, or, indeed, to any mere imitation! For that Catullus did not confine himself to this school is shown, not only by his translation of Sappho's ode *φαίκεται μοι κίπος ἴσος θεοῖσι*, and his adoption of her metres and subjects elsewhere, especially in his two Epitha-

lamia, but no less by his imitation of other poets, Homer, Pindar, Anacreon, and, even more distinctly than these, of Archilochus. He was evidently a wide reader, and his translations prove that he was not a careless one, though the fragments preserved of the original of the *Coma* do not correspond very closely with the extant version. But even if he could not have been what he was without assiduous study of the Greeks, it would be ridiculous to suppose that they did more than supply him with an outline; his genius is essentially Roman, no less in its simple and unaffected speech than in its Republican spirit of freedom. What is more, he is the only Roman in whom nature and art blend so happily that we lose sight of either in the perfection of the whole result: unlike Lucretius, he never ceases to be a poet, even where he speaks the language of prose: unlike Horace or Virgil, he is always an artist, yet with little of the consciousness of art. If, indeed, we compare Catullus with Horace, his only lyrical rival, we shall not be inclined to deny him the advantage in the comparison. Horace in his happiest efforts always leaves an impression of labour: nothing is so charming in Catullus as his perfect spontaneity. Horace seems to write with a fixed plan: in Catullus ideas succeed each other as we can fancy them rising to the poet's mind. When Horace is copying Alcaeus or Pindar, the theft is palpable, sometimes from the very care which he takes to make the idea his own: Catullus, even when he translates most literally, transfuses his own nature into the words and remains as Italian as before."

The last clause, perhaps, a little overstates the fact, but the criticism, as a whole, is eminently just.

Several questions relating to the poet's life suggest themselves to the reader of Catullus. Is the Piso of *Pisonis comites, cohors inanis*, the Piso of Cicero's invective? Is the Gellius of Catullus the Gellius of Cicero? Is Lesbia another name for the famous Clodia? What was the date of the Bithynian journey? As to Piso, Mr. Ellis is inclined to identify him with the conspirator (Cn. Piso) of B.C. 65. He finds a difficulty in making Veranius and Fabullus take two long journeys, one into Spain and the other into Macedonia. This compels him to put Catullus' Bithynian journey with Memmius, no doubt contemporary with the journey of Veranius and Fabullus, mentioned in the twenty-eighth poem, into the year 65, not, as seems more natural, into the year 57, when L. Piso was in Macedonia and Memmius propraetor in Bithynia. No propraetorial journey of Memmius can be proved for 65, but Mr. Ellis catches at the possibility of one having taken place. We do not agree with his reasoning. There seems no reason why Veranius and Fabullus should not have taken two long journeys—travelling was not so uncommon at that time—and the synchronism of the known movements of L. Piso and Memmius, in the year 57-56, is so striking that it seems exceedingly difficult not to refer the twenty-eighth poem to this date. The identification of L. Piso with the Piso of Catullus becomes more natural when we consider how often Cicero's enemies were also those of the poet. Again, if Catullus was in Bithynia in 65, his brother must have died early in that year, or in the year before, and Catullus would have been, supposing him to have been born in 87, twenty-one or twenty-two years of age at the time of the event. On the other hypothesis, Catullus must have

been, at the time of his brother's death, in his thirtieth or thirty-first year. Now the touching lines in the sixty-eighth poem, written immediately after his loss:—

"Tempore quo primum vestis mihi tradita pura est,
Jucundum cum aetas florida ver ageret.
Multa satis lusi: non est dea nescia nostri,
Quae dulcem curis miscet amaritatem."

these lines, we say, though nothing can be directly proved from them, are, from their tone, more likely to have been written by a man of thirty than a man of twenty-two. This last argument is not one on which we lay any great stress, but we put it forward for what it is worth.

Mr. Ellis seems to agree with Schwabe, that the Gellius of Catullus is not the Gellius of the *Pro Sestio*, but perhaps his nephew. He adds a conjecture of his own, that the Pedius Publicola whom Horace (*Sat. i.*, 10) couples with his brother Messala as a purist may have been the Gellius Publicola mentioned as the brother of Messala by Cassius Dio (*xlvi.*, 24). As to Lesbia, Mr. Ellis agrees with the majority of modern critics in identifying her with Clodia. We confess, in spite of the weight of authority against us, to having our doubts on this point. Can Clodia ever have sunk as low as the *trivia* and *angiporti* of Rome? Does Cicero, in all his invective, ever hint as much as this? However this may be, it is surely quite impossible to identify the *pupulus puellae* of the fifty-sixth poem, as Mr. Ellis does, with Clodius, who must have been Catullus' senior by at least seven years.

We wish that Mr. Ellis had given us another text, as he has naturally altered his opinion more than once since the publication of his text of 1867, especially, it would seem, on points of orthography. Thus, in *xxxv.*, 13, the text has *inchoatam*, the notes *inchoatam*; in *xlili.*, text has *provincia*, notes *provincia*; *l.*, 1, text *Lucini*, notes *Licinius*; *lxi.*, 25, text *humore*, notes *umore*; *xvii.*, 10, text *pristrino*, notes *pistrino*; *xviii.*, 1, text *Victi*, notes *Vettius*; *cv.*, 2, text *forcilleis*, notes *furcilleis*. In *cvii.*, 7, the text gives *aut magis aevi est Optandus*, the notes *aut magis ab disoptandum* (Mr. Ellis's second thoughts), and without any mention of the change. An editor may well be expected to change his views in an interval of nine years; but the public should, we think, in this case have had the benefit of the change in a clearer form.

Mr. Ellis still declines to accept what would seem the natural and obvious correction of Mommsen and Haupt in Pliny *i.* 4, "namque tu solebas *Nugas esse aliquid meas putare*, ut obiter emolliam Catullum conterraneum meum . . . ille enim, ut scis, permutatis prioribus syllabis duriusculum se fecit quam volebat existimari a Veranidis suis et Fabullis:" this we think a pity; nor, again, do we altogether follow the reasoning which prevents him from accepting Munro's striking restoration of the fifty-fourth poem, "*Othonis caput (oppido est pusillum) Et, trirustice, semilauta crura . . . Si non omnia, displicere vellem.*" And there are other passages, a detailed discussion of which would be out of place in these pages, where we are unable to agree with Mr. Ellis's conclusions. But, taking this commentary as a whole, our main feeling is one of the utmost gratitude for its wealth of

learning, refined scholarship, and voluminous illustration, of which a short article can neither offer any adequate recognition nor convey any adequate idea.

H. NETTLESHIP.

SCIENCE NOTES.

PHYSICS.

The Electrical Conductivity of Water.—Many determinations have been made of the electrical conductivity of water. The results differ greatly, Pouillet's value, for instance, being about sixty times as great as that obtained by Magnus. Prof. Kohlrausch has recently turned his attention to the general subject of liquid resistances (*Pogg. Annalen*, *Ergänzungsband viii.*, p. 1), and in the case of water has taken the utmost care that the specimens experimented upon should be absolutely pure, being satisfied that the enormous differences between the results previously obtained were due to impurities. In order to prevent polarisation—one of the chief difficulties in determining the resistance of a liquid—Prof. Kohlrausch employed an arrangement by which currents alternately in opposite directions could be passed through the water, a method which was found to be entirely successful. During the measurement of the resistance the water was only in contact with platinum, being contained in a platinum spherical basin, which served as one electrode. The other electrode consisted of a similar spherical platinum surface, which when placed within the first could be made concentric with it. The water was placed between the two and thus formed a portion of a spherical shell. The sample of water which gave the lowest conductivity had been twice distilled, the second time being condensed in a platinum worm, and passed at once into the vessel in which its resistance was to be tested. This sample had a resistance twice as great as that found for water by Magnus, and 120 times as great as that found by Pouillet. Its magnitude may be better appreciated when it is stated that a column of such water one millimetre in length offers a greater resistance than a copper wire of the same section, extending all the way from the earth to the moon and back again. When the water during distillation was condensed in a glass worm, its conductivity was found to be increased more than tenfold, the explanation being no doubt that the water had dissolved some of the alkali out of the glass. Prof. Kohlrausch's paper quoted above contains also the results of similar experiments with ether, alcohol, and other badly-conducting liquids.

The Compressibility of Atmospheric Air and other Gases when submitted to low Pressures.—A paper giving an account of the researches of MM. Mendeleeff and Hemilian in connexion with this subject will be found in the *Annales de Chim. et de Phys.*, sér. v., t. ix., p. 111. It had been noticed by one of the authors that when atmospheric air is submitted to a pressure less than one atmosphere, it is less compressible than it ought to be according to Boyle's law—i.e., the product *pv*, instead of being constant, increases when *p* increases. Regnault found for high pressures *pv* to diminish when *p* increased. The gases operated on were, in addition to atmospheric air, hydrogen, carbonic acid and sulphurous acid, and the experiments appear to have been conducted with minute care, and repeated with different forms of apparatus. The limits of pressure were 650 and 20 millimetres. The compressibility of air exhibits accordingly two changes in sign as the pressure rises from 20 millimetres: it is first compressed more, and afterwards less, than Boyle's law demands. The first change of sign takes place at about 700 millimetres, and the second between 30 and 100 atmospheres, according to the researches of Regnault.

Mr. Crookes's recent Experiments with the Radiometer.—Mr. Crookes has recently communi-

cated to the Royal Society some new experimental results in connexion with his radiometer which are of considerable interest. It was a matter of importance to determine to what extent the viscosity of the residual air in the radiometer-bulb influenced the motion of the vanes. This Mr. Crookes has investigated, making accurate measures for air and some other gases, at pressures varying from one atmosphere to a millionth of an atmosphere. The results show that the viscosity of the gas is independent of its attenuation until the pressure is reduced to about 250 millionths of an atmosphere (= 0.19 mm. of mercury), after which it diminishes rapidly as the exhaustion is continued. The repulsion due to radiation was measured at the same time, and was found to increase as the gas was rarefied until the pressure reached fifty millionths of an atmosphere, after which it began to diminish. The repulsion with a hydrogen vacuum was greater than with any other gas. Mr. Crookes in his radiometer researches has hitherto proposed no theory to account for the phenomena observed. He seemed at first disposed to attribute the repulsion of a light disc *in vacuo* to the direct radiant light falling upon it, but he never strongly urged this view, preferring to wait until an accumulation of experimental facts should provide a theory capable of accounting for them all. He has now, however, adopted the view proposed a short time ago by Mr. G. Johnstone Stoney, F.R.S. According to this, the repulsion is due to the internal movements of the molecules of the residual gas; the repulsive force being exerted between the moveable vanes and the glass case of the radiometer. The experimental fact that the repulsion in a small bulb is very much greater than in a large bulb—pressure, friction, &c., being the same in the two—strongly bears out this view. Another interesting result is brought out in this paper. Mr. Crookes had previously used plane discs or diamond-shaped vanes. By using curved surfaces like cups, or plane surfaces with one or more corners bent over, he has found that the direction of rotation in the radiometer may be entirely reversed. If the blackened faces of the vanes be only slightly concave, the instrument may be entirely insensible to the action of light or heat. Diminution of the curvature then causes the mill to move in the normal direction, i.e. with blackened face retreating; its increase, on the other hand, producing motion in the opposite direction.

The Specific Heat of Boron.—In April, 1875, we noticed the results of some experiments of M. F. Weber on the specific heats of certain of the elements, of which boron was one. Boron had hitherto been numbered among the few exceptions to Dulong and Petit's general law of the constancy of the atomic heats of the elements, and M. Weber had explained the cause of the anomaly by the fact that the specific heat of boron rises with the temperature, but at a certain high temperature reaches a value which establishes an agreement with Dulong and Petit's law. In a recent number of Liebig's *Annalen der Chemie*, M. Hampe has shown that the crystals of boron, such as those which M. Weber employed in his experiments, are not pure boron, but compounds of the element. It appears that the black crystals consist of aluminium and boron; the yellow crystals of aluminium, carbon, and boron. All the attempts made by M. Hampe to produce pure crystallised boron had been without success. He is engaged in investigating whether the amorphous boron can be produced in absolute purity. Thus the question as to the validity of Dulong and Petit's law for the pure element boron remains an open one. It is not improbable, however, that had M. Weber used absolutely pure boron, the product of its specific heat and atomic weight would have coincided more closely with the similar product for other elements than was actually found to be the case.

Change of Volume Experienced by Caoutchouc

when stretched.—When a bar of metal or of a material like caoutchouc is stretched by attaching a weight to it, its length, of course, increases, and its cross-section diminishes. But the variations in length and section are such that the new volume is always greater than the old volume. With regard to the exact relation between the diminution in cross-section and the increase in length of such a bar there has always been much uncertainty, neither experimentalists nor mathematicians agreeing among themselves. According to the calculation of Poisson and others the elongation per unit of length is double the diminution of section per unit of surface. The results of Cagniard de la Tour's experiments agreed with this calculation. On the other hand, Cauchy has established general formulæ which show that the relation in question may be something quite different from two to one, and his calculations have been verified by the experiments of Wertheim. M. R. C. Röntgen has been making a series of direct experiments with the view of determining accurately this relation in the case of caoutchouc (*Pogg. Ann.* clix., p. 601). His results accord with those of Cagniard de la Tour, and the theoretical predictions of Poisson. M. Röntgen's caoutchouc bar was five feet long, with a nearly square cross-section, the sides of which were about $1\frac{1}{2}$ inches. The method adopted was as follows: A brass cylinder, something like a cork-cutter, terminating in a perfectly circular end, whose diameter could be accurately measured, was used as a stamp. Its end, after being covered with a thick varnish of shellac and lampblack spread on leather, was pressed against the surface of the stretched caoutchouc bar, a new impression being made after each additional extension. With any alteration in the stretching-weight these circular impressions became ellipses, and it was possible to measure their axes with considerable accuracy, by means of either a comparateur or a dividing-engine. The lengths of the axes with the corresponding stretching-weights furnish all the data necessary for the determination of the ratio in question.

In an announcement characterised by much grace and kindly feeling Barth, the Leipzig publisher, expresses his regret at the severance, by the death of Prof. Poggendorff, of agreeable ties which have connected the editor of the *Annalen der Physik und Chemie* with the house of Barth—both father and brother of the present representative are referred to—for over fifty-three years. A detailed biographical sketch of the departed editor is being prepared by his intimate friend Prof. Barentin, of Berlin, and it will appear in a month or two with the close of the current volume. The editorship passes to Prof. Wiedemann, of Leipzig, who will have the aid of the executive of the *Die Physikalische Gesellschaft* in Berlin, and the co-operation of Prof. Helmholtz. Prof. Wiedemann is well known as the author of the standard work, *Die Lehre von Galvanismus und Elektromagnetismus*. By far the greater number of the leading contributors have signified their intention of continuing to support the journal, and with the aid of such men as Beetz, du Bois-Reymond, Buff, Bunsen, Clausius, Kirchhoff, Knoblauch, Kopp, Kundt, Rammelsberg, Weber and others, its future success is ensured. We miss some well-known names from the list, among others that of Prof. vom Rath, who, we are informed, has decided to contribute in future to the new *Zeitschrift für Krystallographie und Mineralogie*, of which Prof. Groth, of Strassburg, is editor. The newly projected *Beiblätter* will continue to appear and replace as far as possible the occasional supplementary volumes of the *Annalen*; it also will be in the hands of the editor of the *Annalen*, whose address, it may be stated, is: Prof. G. Wiedemann, Fredericianum, Leipzig.

PHILOLOGY.

Baur's *Philological Introduction to Greek and Latin, for Students*. Translated by C. Kegan

Paul and E. D. Stone. (Henry S. King and Co.) No better work could have been undertaken than that of acquainting the English reader with this excellent little book of Baur's. Unfortunately a knowledge of German is rare among our younger classical students, and the books on philology for which Germany is so justly famous are consequently almost unknown to them. Baur treats in systematic detail of the comparative phonology and accidence of Greek and Latin, stating briefly but fully the results arrived at in this field by the application to it of the method and conclusions of scientific philology. The baldness of the form in which these results are stated only makes the volume clearer and more handy. Not but that faults and errors may be detected in spite of Dr. Baur's care and caution. Like all other sciences, the science of language is growing and progressive, and where conclusions and theories have to be laid down dogmatically for educational purposes, some of them must inevitably lie open to future correction. Moreover, Dr. Baur's acquaintance with Sanskrit and Gothic seems to be limited, and he is therefore obliged to take many of his facts at second-hand. Among other points in which he has gone astray may be noted the confusion caused by ignoring the difference between the simple and the labialised gutturals (*kw, khw, gw*), his erroneous explanation of the infinitives and insufficient treatment of *-as* stems, or his assertion that the plural nominative of *O* and *A* stems once ended in a sibilant. Opinions will differ, too, as to his view of such primary questions as the nature of roots or the formation of words. But all such imperfections are inseparable from an attempt to adapt subjects still under discussion to educational needs, and do not interfere with the value of the book. It may be heartily recommended to the student and the school-master, although a properly-qualified teacher should be at hand to correct or explain wherever necessary.

THE last number of the *Hermes* (vol. xii. part 1) contains only three articles, by far the most important of which is Mommsen's essay on the set of auction-receipts recently found at Pompeii. In this elaborate monograph Mommsen not only treats, in his usual masterly and exhaustive manner, several points of provincial administration and management, but also takes occasion to explain, as it has never before been explained, the Roman system of auction. In the course of the discussion (p. 101) Mommsen quotes and uses as evidence part of a document lately discovered in Portugal, and soon to appear in the *Ephemeris Epigraphica*. This document contains regulations for the farming of certain monopolies, the section extracted by Mommsen relating to the *centesimæ argentariæ stipulationis*. Of the two other papers in the volume, one, by Dittenberger ("Zu den Attischen Ephebeninschriften"), contains a number of fresh notes on the lists of the Attic *ephebi*; the other, by Owilinski, is a long and subtle discussion on the composition of the History of Thucydides. The argument is directed to the following conclusions:—(1) Books i.-v. c. 24, were composed after 421 B.C., but before 404; (2) next were composed the two books (vi. and vii.) on the Sicilian war; (3) then the history of the Deceleian war (v. 25, or iv. 28, to the end of Book v.), written after 404; (4) the history of the Sicilian war was then somewhat hastily fitted into the rest of the work; (5) Thucydides began to revise the whole work, but was prevented by his death from proceeding with his revision further than the end of Book iv.

THE *Rheinisches Museum* (vol. xxxii. part 1), appearing for the first time without the name of Ritschl on the cover, opens with some touching words in honour of his memory by the new joint-editor, Otto Ribbeck. Perhaps the most important paper in the volume is R. Foerster's "Libaniana," which contains some excellent emendations. Weizsäcker has a long essay, of which there is to be a continuation, on the Florence vase of Klitias and Ergotimus. W. Braun discusses

the *Medea* of Seneca and its relation to the tragedy of Euripides. Koch has a short but interesting article on Plautus's use of diminutives. Buchholtz contributes notes on Lucilius; Blümner controverts Brunn's explanation of the figures in the pediments of the Parthenon; and Koch has an acrimonious attack upon Wilamowitz's interpretation of the recently-discovered fragments attributed by Cobet to Menander. Ludwig reviews Dindorf's edition of the Scholia on the *Iliad*, praising Monro's collation, but not commending Dindorf's general employment of his materials. In the *Miscellanies* at the end of the volume there are two hitherto unpublished letters of F. A. Wolf, communicated by Isler, and some notes by Heydenreich on Aeschylus, Euripides, and Hesychius.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, January 17.)

ANNIVERSARY meeting, Sir Sidney Smith Saunders, C.M.G., Vice-President, in the Chair. An abstract of the treasurer's account and the Report of the council for 1876 were read, and the members of council and other officers were elected for the ensuing year. The President, in consequence of an accident, was prevented from attending, and the delivery of his address was unavoidably postponed till the next meeting.

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, February 6.)

OSBERT SALVIN, ESQ., F.R.S., in the Chair. The Secretary read a Report on the additions that had been made to the Society's menagerie during the month of January.—Mr. Slater exhibited and made remarks on some unnoticed characters in the original and unique specimen of Comrie's Manucode (*Manucodia Comriei*, F.Z.S., 1876, p. 459).—Mr. Howard Saunders exhibited a specimen of the Panay Sooty Tern (*Sterna anaetheta*), which had been obtained on the English coast, and was the first recorded occurrence of this bird in the British Islands.—Dr. A. Günther, F.R.S., read a memoir on the tortoises collected by Commander Cookson, R.N., during the visit of H.M.S. *Peterel* to the Galapagos Islands. The main results of Commander Cookson's visit consisted in giving us a knowledge of the tortoise of Abingdon Island (*Testudo abingdoni*) and of the tortoise of the north of Albemarle Island (*T. microphyes*).—A communication was read from Mr. Robert Collett, containing an account of his observations on *Phylloscopus borealis*, as met with on the coast of the Varanger Fjord and adjacent parts of Finmark.—Mr. Slater read a note on an apparently new species of spur-winged goose of the genus *Plectropterus*, proposed to be called *P. niger*, founded on two examples living in the Society's gardens, which had been presented to the Society by Lieut.-General A. V. Cunningham.—Prof. A. H. Garrod read a paper on the mechanism of the intervertebral substance, and on some effects resulting from the erect position of man.—A communication was read from Sir Victor Brooke, containing notes on the small Rusine deer of the Philippine Islands, and giving the description of a new species which it is proposed to call *Cervus nigricans*, of which a female example was recently living in the Society's Gardens.—A paper by Mr. O. Salvin and Mr. Ducane Godman was read, giving the description of twelve new species and a new genus of butterflies from Central America.—Dr. Günther gave an account of the zoological collection made during the visit of H.M.S. *Peterel* to the Galapagos Islands, which had been worked out by himself and his assistants in the Zoological Department of the British Museum.—Mr. R. B. Sharpe communicated the description of a new species of pheasant of the genus *Lophophanes*, and of a new species of *Pitta* from the Lawas River, N.W. Borneo. Mr. Sharpe proposed to call the former *L. castaneicaudatus*, and the latter *Pitta Uscheri*.

ENTOMOLOGICAL SOCIETY.—(Wednesday, February 7.)

PROF. WESTWOOD, President, in the Chair. The President delivered the address, postponed from the last meeting, "On the Progress of Entomology during the Past Year."—Mr. F. Bond exhibited another specimen of the North American butterfly, *Danaus Archippus*, taken in September last near Hassock's Gate, Sussex, being the third specimen taken in this country.—The

President exhibited a specimen of the singular butterfly, *Bhutanitis Likhderdalis*, Atkinson, from Bhotan. He also read a letter which he had received from Baron v. Osten-Sacken, referring to his paper on the Dipterous genus *Systropus*, published in the last part of the *Transactions* of this Society, in which he had stated that a species in Natal (*S. crudelis*) had been bred from a cocoon resembling that of *Limacodes*; and pointing out that *Systropus macer*, the common North American species, had been bred from the cocoon of *Limacodes hyalinus*, and was a remarkable instance of community of habit among insects of the same genus in far-distant regions. The President read some remarks he had received from M. Ernest Olivier, of Moulins, respecting insects of the Dipterous genus *Bombylius*, frequenting the nests of a bee of the genus *Anthophora*, at Pompeii.—Mr. McLachlan exhibited a case of a Lepidopterous larva, sent by Dr. Kirk, of Zanzibar, who had found it on a species of *Mimosa*. He considered it to be allied to *Psyche* and *Oiketicus*; and it was remarkable on account of its form, which bore a striking resemblance to that of a flattened *Helix*. It appeared to be constructed of a substance resembling *papier maché*, with a smooth, whitish external coating.—Mr. C. O. Waterhouse exhibited some remarkable varieties of British Lepidoptera—viz., *Chrysophanus phloas*, *Polyommatus Adonis*, *P. Aleris*, and *Agrotis exclamations*.—Dr. Buchanan White forwarded an extract from the *Medical Examiner* of December 21 last, containing an account by Dr. Tilbury Fox of an extraordinary case of "Pruritus," which afflicted every member of a family and household, including even the dog and cat. A specimen of the insect causing it had been submitted to Dr. Cobbold, who had pronounced it to be a species of *Trombidium*, which was believed by Dr. Fox to have originated from certain plants in the garden, and that the dog and cat, which appeared to have been the first affected, were agents in conveying the parasites to the human members.—The following papers were read: viz., "Notes on the African *Saturniidae* in the Collection of the Royal Dublin Society," by W. F. Kirby; "Descriptions of New Genera and Species of Phytophagous Beetles belonging to the Family *Cryptoccephalidae* together with Diagnoses and Remarks on previously described Genera," by Joseph S. Baly; "Descriptions of new Species of Phytophagous Beetles belonging to the Family *Eumolpidae*, including a Monograph of the Genus *Eumolpus*," by Joseph S. Baly.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—(Wednesday, February 7.)

H. SYER CUMING, Esq., F.S.A. Scot., in the Chair. Mrs. Baily exhibited a remarkable dagger, and Mr. W. Gillbee Scott displayed some full-size copies of the early brasses in Acton Church, Suffolk, including that of the well-known and early brass of Sir Robert de Bures, 1302.—Mr. Prigg, of Bury St. Edmunds, described a large collection of warlike implements found in recent years, not only on the site of the battle at Fornham St. Martin, but in various other localities round Bury. He showed examples of all dates, including some which were prehistoric, several Roman weapons, a capital iron mace-head, some sword blades very similar to those found in Merovingian graves, some sword pommels of thirteenth-century work, and a highly-ornamented halberd-head of the seventeenth century.—The Rev. S. M. Mayhew exhibited a stylus with a silver tip, found in London, various other Roman articles from Aldgate, one of which, an earthenware cup, was identified by Mr. Cuming as having been made at the Roman manufactory at Cologne. A beautiful sixteenth-century glass vase of Venetian work was also shown, having the whole of its surface covered with minute leaves arranged in a lace-like pattern. A glass bottle of Roman date was also exhibited with the perfume still enclosed.—Remarks were made with reference to the destruction of Greek sculptures, formerly collected at Roehampton, which have recently been used for road-making.—Major Taylor exhibited a bronze kelt found at Cynwyd, and a carved horse's head of Roman date from near Wrexham.—Mr. J. Brent, F.S.A., produced some large Roman nails which had studded the doors of some public building at Canterbury, and Mr. Cope, in illustration of Mr. Morgan's paper, exhibited two charming Roman fibulae of thin beaten gold in the form of bulls' heads.—Mr. Morgan read a paper on "Mycenae, with Reference to Dr. Schliemann's Discoveries." He traced the early

connexion of Greece with Egypt, and followed the history of the town with great minuteness to its destruction by the Argives, about B.C. 486. The paper will be printed in the *Journal* of the Association. An animated discussion ensued, in which many speakers took part. Mr. Cuming thought the gold works later than the pottery found. Mr. Brent expressed congratulations that Homer's poem had not proved to be a record of but mythical personages.—Mr. Loftus Brock, who exhibited a large collection of drawings and prints, described the walls of Mycenae, and traced their resemblance to New Grange and remains in Cornwall; and Mr. Mayhew pointed out the resemblance of the gold work to much discovered by General di Cosnola in Cyprus.—Mr. Morgan read a letter from Dr. Schliemann, and it was announced that Dr. Schliemann had been elected an honorary member of the Association.—The proceedings were terminated by a second paper by Dr. T. Wise on a very remarkable discovery of a Celtic circle of massive boulders on Callan Isk, near the Isle of Lewis. This was read by Mr. W. de Grey Birch.

SOCIETY OF ANTIQUARIES.—(Thursday, February 8.)

F. OUVRY, Esq., President, in the Chair. Mr. J. H. Cooke exhibited a contrivance for writing in cipher, with a set of rules for its use, found among family papers of the seventeenth century. The machine consists of a sheet of cardboard with a circle drawn on it, round the circumference of which words are written. Within this is a moveable circle, containing the words which are to be used as ciphers for those on the outside. The moveable circle can be differently set for each day of the month, so that the symbols are constantly changed. This ingenious contrivance formerly belonged to Mr. Ambrose Bennet, a member of the family of Lord Arlington.—The Secretary read a portion of a paper contributed by Capt. Burton, H.M. Consul at Trieste, containing an account of the history of the Island of Lissa and of antiquities found there and at Pelagosa.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, February 13.)

JOHN EVANS, Esq., F.R.S., President, in the Chair. Miss Buckland read a paper on "Primitive Agriculture," in which the value of the study of the subject was explained, as determining migrations, &c., of nations in prehistoric times. It was observed that agriculture could only have been practised by peoples having settled habitats, and was probably carried on then, as is often the case now, by women; that agriculture was and is still unknown to some of the lower races, who confine themselves to the cultivation of indigenous roots and fruits, while the higher races cultivated the cereals. The origin of the cereals is still obscure, and maize, which has been considered indigenous to the New World, and unknown in Europe before the time of Columbus, was, in the opinion of Miss Buckland (based on the reports of recent travellers in Africa, Madagascar, New Guinea, China, &c.), cultivated by peoples who have never had intercourse with Europeans. In America, China, and Ancient Egypt there are traces of a time anterior to that of the cultivation of the cereals; and a similarity of myths, customs, &c., of China, Egypt, Peru, and Mexico, leads to the conclusion that an allied pre-Aryan race introduced cereals into all these countries. In the discussion, Mr. B. Dawkins, the President, and others took part.—Mr. H. Hyde Clarke exhibited some weapons from the Amazon river, on which Mr. Franks and others remarked.—Lord Rosehill exhibited a collection of very fine and large flint weapons, objects, &c., from Honduras. The President, Mr. Blackmore, Mr. Franks, and others spoke on the subject.

CHEMICAL SOCIETY.—(Thursday, February 15.)

DR. GILBERT, Vice-President, in the Chair. Dr. Dupré read a paper "On the Estimation of Urea by Means of Hypobromite," in which he described a new form of apparatus, and certain modifications in details of Russell and West's process. The other papers were "On a New Carbometer for the Estimation of Carbonic Anhydride," by Mr. S. T. Fruen and Dr. G. Jones, being a modification of Scheibler's calcimeter; "On the Influence exerted by Ammonium Sulphide in Preventing the Action of Various Solutions on Copper," by Mr. F. W. Shaw and Dr. T. Carnelley; "An Experimental Enquiry as to the

Changes which occur in the Composition of Waters from Wells near the Sea," by Mr. W. H. Watson; "On the Solvent Action of Various Saline Solutions upon Lead," by Mr. M. M. P. Muir; "Derivatives of Di-isobutyl," by Mr. W. Carleton Williams, and "Notes on Madder Colouring Matters," by Dr. E. Schunck and Dr. H. Roemer.

ROYAL SOCIETY.—(Thursday, February 15.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"On Stratified Discharges, III.," on a Rapid Contact Breaker and the Phenomena of the Flow," by W. Spottiswoode; "Lymphatics and their Origins in Muscular Tissues," by Dr. G. Hoggan and Dr. Frances E. Hoggan.

SOCIETY OF ANTIQUARIES.—(Thursday, February 15.)

F. OUVRY, Esq., President, in the Chair. R. Ferguson, Esq., M.P., exhibited the following objects:—a drawing of a monumental stone found near Carlisle, consisting of a cone with a serpent round it, a hitherto unknown combination of symbols; two silver seals found in Kent, one representing a body in a tomb, with an inscription; and a small bronze figure of a man in a sitting posture, with his hands and feet tied with a cord. This was found at Brough, in Westmoreland. Two similar figures are known, one in the British Museum, also found at Brough, and another belonging to Mr. Roach Smith, found in London.—A communication from Captain Burton was read, giving an account of the Isle of Pelagosa, in the Adriatic. The island is of volcanic formation, and contains sepulchral remains of the Stone Age, as well as Etruscan and Roman, both Pagan and Christian.

PHILOLOGICAL SOCIETY.—(Friday, February 16.)

H. SWEET, Esq., President, in the Chair. Mr. E. L. Brandreth read part of a paper on the non-Aryan languages of India. Six groups might be made of them—namely, Dravidian, Kolarian, Burmo-Tibetan, Khasi, Tai, and Mon-Anam. He described the leading characteristics, such as the rational and irrational gender, the expression of several grammatical categories and relations by root-modifications, of the Dravidian; the animate and inanimate gender, the agreement of the verb with both subject and object, the two forms of each tense, of the Kolarian; the tones, the determinative syllables, the great differences of verbal structure, of the Burmo-Tibetan. The reading of the remainder of the paper was adjourned to a special meeting on Friday, February 23.

FINE ART.

NOTES ON REMBRANDT.

I.

It will, I think, be acknowledged that to study to any real purpose the works of a great artist whose labours were prolonged over many years we must first form some idea as to the order in which those works were executed—must know which are the earlier and which are the later productions of the master. I do not mean to assert that without such knowledge it is impossible to entertain a just and very sincere admiration for a particular work. A true lover of art in its highest forms feels the consciousness of excellence and beauty wherever he meets with it, and it would be mere pedantry to say that his enjoyment is limited because he is not acquainted with perhaps some hundred other works by the same hand, or because he is unable to decide on the exact date or relative position of the one before him. My assertion means no more than this, that if the student or amateur determines to acquaint himself with the works of a master—a great engraver, for instance—it will not be sufficient to examine a series of prints, however complete, which are placed before him in any arbitrary order, or perhaps in no order at all; he must know how to examine them in the order of their production, or his acquaintance with the master will always be imperfect. And yet any really satisfactory aids to his research may possibly be very few. The well-instructed amateur experiences but little difficulty in deciding on the

period when some particular engraving was produced; but such a decision is entirely beyond the power of the student, who is too often assumed to possess a knowledge which only long and patient observation can impart.

To fix the exact period of an undated work, not only a close insight into the technic of its author is required, but other things must frequently be taken into account. Some little peculiarity in the pose of a figure, in the turn of a hand, the fold of a dress, the adoption of a costume, perhaps the occurrence of a single leaf or little spray of foliage, it may be the form of an initial or the spelling of a name, may help to fix a date; a hint is gathered here, a suggestion presents itself there; and if after all we do not arrive at certainty, we shall frequently find that the "unconsidered trifle" we have as it were almost unconsciously "picked up" has led us to a nearer approximation to a date than we could otherwise have attained; no information that aids our search, however slight it may at first seem, is to be despised.

I do not know why it should have been asserted that to class in their order the undated works of Rembrandt must ever be a vain attempt, and yet we have been told that the difficulties in the way are too great to be overcome. It has been said with truth that his best works are always superb—that from first to last we see no trace of immature weakness or failing powers—but the most regardless observer must have remarked the singular variation from time to time in his style and execution. Rembrandt had his earlier, his middle, and his later periods: the rare excellences of each are seen in such paintings as *The Lesson in Anatomy* (1632), in *The Night Watch* (1642), and in *The Syndics* (1661), and among his prints, though no single ones may stand out in such conspicuous prominence, we may contrast the exquisite portrait of his mother (1628), the *Burgomaster Sir* (1647), and the *St. Francis* (1657). Grouped around these works are others, varying in merit, which, whether dated or not, will, if earnestly and carefully studied, be seen to assume their proper order. Still I will not say that the task of thus arranging them is a simple one. It is rather the other way. It has been tried, and with very considerable success, by a countryman of the great master. Quite independently, I have myself made the attempt to draw up a chronological table of Rembrandt's prints, and I have had the satisfaction, when I came to compare my work, of finding how constantly my conclusions and his were in accord; but, as I have said, the task is not an easy one, nor can perfect success at one leap be attained—the exact position of many debateable paintings and prints may, perhaps, long remain unsettled. While I write, an instance occurs to me of the difficulties in our way. Among the priceless treasures in the Van Loon Collection at Amsterdam are the portraits on panel of Martin Daey and his wife. Two most able connoisseurs have given us exhaustive notes upon these pieces, and while one of them sees so striking a similarity in their style and execution that he is disposed to class them both in the same year—conceived, as he expresses it, almost in the same hour—the other, giving his opinion that the portrait of the husband, dated 1634, is executed closely after the manner of the *Lesson in Anatomy*, everything in the style of the portrait coinciding with its date, argues that every known fact connected with the portrait of the wife as well as its execution coincides to fix its date about 1643—that is about ten years later. And, though it is a much less formidable undertaking to arrange Rembrandt's prints in their order, there occasionally appear divergences of opinion among those best qualified to decide which will take some time to reconcile. As if to show how easily mistakes may be made, there is a sheet of sketches executed in 1632; after impressions were taken from the entire plate it was divided into two, and afterwards into five, and impressions taken from the several pieces:

the figure engraved on one of these pieces, in the manner of its execution, bears so little resemblance to the other four that, while their place is undisturbed, this, in forgetfulness of its original position, has been classed among the works of a much later period.

In my attempt to draw up a chronological table of the Rembrandt prints, I have not overlooked the possible evidence which might be afforded by the varying forms of his signature. The following remarks show some of the results of this investigation, and in view of the general interest felt in these works of the master I need not apologise for offering them to your readers.

Rejecting the doubtful pieces (I do not stop to enquire how many more must be discarded), impressions from about 350 plates have been left to us: 152 of these have neither name nor date; 179, or more than half, are undated; 142 are signed "Rembrandt," the spelling sometimes slightly differing; 62 bear a monogram composed of the letters R. H.; in 3 the letter R. only appears.

It is somewhat singular that from the date of Gersaint's catalogue to the present time the great majority of writers have misread the monogram "R. H.," the letters have been almost invariably assumed to represent "R. t.," the first and last letters of Rembrandt's name. I have heard other suggestions made as to the significance of these letters, for, as may naturally be supposed, they are not always very legible, but I have no doubt as to their invariable meaning. Rembrandt used the signature which a Dutchman of his day would do—his grandfather was Gerrit Roelofssohn, his father was Harman Gerritssohn, and he, Rembrandt Harmanssohn. He formed a monogram of the first letters of this name, R. H., and on every work, painting, print, or drawing which he executed during his father's lifetime, and on which a signature appears, he made use of this monogram, and never, I believe, signed in any other way. Some of my readers who have not themselves thought the matter out, may regard this as a bold assertion. It certainly does seem, at first sight, somewhat improbable that a master like Rembrandt should, for any length of time, have confined himself to one particular form of signature. The Christian name he used later or the single initial would have seemed equally correct. That he did so restrict himself is what I propose to show, and that in all the works which came from his hand.

Rembrandt's earliest authentic painting is the *St. Paul in Prison*, in the gallery at Stuttgart. I have not seen this work, so rely on the account given of it by Vosmaer. Upon the wall appears the monogram "R. H.," and the date 1627. So far, good; but—what at first appears to contradict my rule—upon an open book in front of the apostle is the inscription "Rembrandt fecit." When two signatures appear, it may generally be asserted that one was added at a later time. There is just such an instance in an etching to which I shall presently refer; and, if there is anything more than an accidental coincidence in a suggestion which must form the subject of another paper, there is presumptive evidence that some portion of the canvas was worked up by another hand. It can certainly never be proved that this second signature was placed there by Rembrandt in 1627; and I do not hesitate to disallow it. The next on my list is an admirable work on panel, at the Hague—the subject *Susannah*. It is signed "Rembrandt f." and below are figures which have been read 1631; but the figure 1 is equally like a 7, and the writer whom I have just now quoted—and there is no higher authority on such matters—remarks on the similarity of style with the *Lesson in Anatomy*, a picture which was not completed till the end of the year 1632, when Rembrandt ceased to sign with the monogram; this, then, does not prove an insurmountable exception to our rule. A third painting on panel, at Brunswick, is called a portrait of *Hugo Grotius*; it is said to be signed and dated "Rembrandt f. 1631" (the letter d omitted); this is the signature on the *Lesson in Anatomy*.

A further examination of this picture is desirable; closer investigation, I am led to believe, may throw doubts upon the picture itself, while I would suggest that to place a name and date upon a picture at a later time is a practice not entirely unknown. Still, for the present, I must let it pass as a possible exception, reminding my readers of the fact that of the fifteen paintings and drawings either dated, or from sufficient cause attributed to the years, 1630–1631, nine only are signed, and these with the monogram R.H. In the year 1632 ten paintings by Rembrandt are signed R.H.—one only, the *Lesson in Anatomy*, is signed "Rembrandt"—while not one single painting in any following year bears the monogram. It is true that in Vosmaer's list certain pictures have the inscription "R.H. inventor V. Vliet, fec. 1634;" but this is not the date of Rembrandt's design or composition, but of its execution by Van Vliet. I shall refer again to these further on, and explain how it is that the *Lesson in Anatomy* is signed "Rembrandt."

The earliest of Rembrandt's prints are dated 1628. There are two of this year both bearing the monogram R.H.; with them I place a study for one of them—W. 369. In 1629 are two prints signed R.H. In 1630 twenty of the twenty-seven belonging to this year have R.H.; one of them, W. 171, appears in two states, and it is said that in the second state the name "Rembrandt" is added. I give this on the authority of the catalogues. I have never met with this state, though I know twelve impressions of the first, and the fact of this second state not having found its way into the large collections gives reason for assuming that it belongs to a later date—as probably the re-work, which is said to distinguish it, would prove. In the year 1631 Rembrandt engraved forty plates: twenty-nine have the R.H. The catalogues place *The Bathers*, W. 192, in this year, as signed "Rembrandt f. 1631;" a reference to the impression shows that the 3 has been corrected to a 5. The alteration is in dry-point, and in the earliest impressions—I have seen fifteen—it shows the bur. We now come to the year 1632. There are fourteen plates this year (one of them, W. 360, afterwards divided into five): nine of these fourteen have the R.H.; two are unsigned; one has the signature "Rembrandt;" two "Rembrandt," without the d.

At and after this date Rembrandt entirely discarded the monogram, and when he signed his name, signed it in full, or, in three cases only among the prints, used the single initial R. I can speak positively as regards his prints—there is not one with a date after 1632 which bears the monogram. *The Beggar accompanied by his Dog*, described by Bartsch, No. 175, signed "R.H. 1651," is not an exception, since it is not a Rembrandt at all, and among the paintings and drawings I have not been able to hear of one that is thus signed. True, a few have been described as bearing this monogram, which are attributed to a later year; they are widely scattered, and it is a significant fact that in every such case the writer who describes them himself suggests a doubt either as to the authenticity of the work or the reading of the inscription.

How, then, do we account for the change in the form of the signature in 1632? The explanation is a simple one. It was towards the end of this year that Rembrandt's father died. Eighteen of the master's works were finished before the date of his father's death. *The Lesson in Anatomy*, begun some time before, was only completed after Harman's death. Three etchings only were added to Rembrandt's works before that year ended, and we seem to be witnessing the natural sorrow felt by the son when we find that those three were *A Saint in Prayer*, *The Dead Body of the Saviour carried to His Tomb*, and, more touching still, a portrait of his mother, her features grave and sad, a dark veil covering her forehead, clad in the sombre garments which tell of her widowhood.*

* The three are W. 106, 89, 340. The dead body

I have still one objection to meet. In the catalogue of the works of Van Vliet appear the paintings to which I have before referred. I have never seen them, and do not know where they are to be found. I know four prints by V. Vliet—they are described by Bartsch, Nos. 19, 22, 23, 24, and are inscribed "R. H. inv., V. Vliet fec."—but the date, as I have before said, only proves the execution of the designs, not the time when the designs left Rembrandt's hand. In speaking of them I may add that two, Nos. 21, 22, were very cleverly copied by an English engraver, Richard Gaywood, circa 1660. He has called them *Heraclitus* and *Democritus*; they are upon one plate, and in the middle towards the top he has placed the monogram "R. H.;" the letters are very clearly executed, and cannot, in this case, be misunderstood.

CHARLES HENRY MIDDLETON.

THE DUDLEY GALLERY.

(Second Notice.)

THIS pleasant but not striking exhibition is now wearing rather late; and, having already spoken of the few more important figure-subjects, we shall not dwell in any great detail upon the remaining works. The artists to whom a good word is due are nevertheless numerous; and we must therefore in justice name several, however briefly.

Figure-Subjects.—Lidderdale, *Puzzled*; a well-painted figure of a girl, with agreeable tints of drapery. J. C. Moore, *The Lady Sophie Castalia Mary Leveson Gower*. This may stand as an example of the portraits of children which Mr. Moore goes on from year to year painting in much the same style, and of late, we fear, without any advance; fairly delicate and tasteful, embodying a true but monotonous perception of childish character, filmy in tint and handling, wanting robustness and impulsiveness. Edith Martineau, *A Portrait of a female artist*—observant, reflective, tending to rigidity in mind as well as in the period of life. This is painted with great decision and exactness—in fact, the mode of execution corresponds precisely to the character represented in the sitter. The same lady sends two other portraits, *T. D. Webb, Esq.*, and *Lancelot, third Son of Hugh C. Smith, Esq.*: all three redound very much to her credit as a capable and conscientious worker. Glindoni, *We Live to Learn*. This is far the best picture we have ever seen under the name of this artist, who generally indulges in an unendurable love of ugliness. In the present instance he paints an elderly man, of the close of last century, standing near the window of an indifferently lighted room, to read a heavy book. The man, if not good-looking, is also not hideous: the expression, tone, and other merits of presentment, are really considerable, somewhat after the Meissonier manner. Knewstubb, *Girl with Kitten*—a loveable little maiden, gracefully and rather poetically quaint. Adrian Stokes, *Portrait of Miss Paterson*—the head, perhaps, rather too small; but at any rate a careful and complete work, somewhat between the style of Miss Edith Martineau and that of Mr. Clifford, of whom a by no means favourable specimen is in this gallery, the half-figure of *Mrs. Cowper-Temple*. Arthur Hopkins, *The Miller and his Wife*; a homely and rather stolid old couple, painted with unforced zest and abundant skill; the landscape and vegetation predominate here over the figures. Miss L. Blatherwick, *Japanese Flower-Seller*. We hardly know whether this is meant for a joke, or for what else. Certain it is that it bears no resemblance to nature, and about as little to art, whether Japanese or European.

We should mention also—E. Hine, *A Study of a mulatto lady*; Arthur Stocks, *A Flower for Grand-daddy*; Walter Severn, *Our Boys, Settling*

of the Saviour in 89 is a reproduction of the figure in the *Lesson in Anatomy*.

the Eastern Question; E. R. White, *A School Board Subject*; Helen Thornycroft, *Joan of Arc*; T. W. Wilson, *The Eastern Question*, an old seafaring man with a pipe; *Forty Winks*, an aged woman with cabbages; Gogin, *A Pleasant Novel*; Guinness, *A Circassian Slave*; Mary Godsall, *Jacqueline*; F. R. Stock, *The Marchioness* (from Dickens's *Old Curiosity Shop*); John Parker, *A Morning Chat*; M. E. Staples, *Going Shares*, a girl and chicks; Hanhart, *Tired Out*, a Dutch servant woman; Constance Phillott, *Kilmeny*; Miss Beresford, *Harvest Time*, an Italian peasant; Ashton, *Lighting-up Time*, and *The Little Doctor*; Grace Cruickshank, *Brunetta*; J. E. Rogers, *A New Song*; A. L. Vernon, *"Homeless, ragged, and tanned"*; Mary Eley, *An Old Hero*—Chelsea pensioner; Blanche Jenkins, *Playmates Asleep*.

Landscapes.—E. Blount Smith, *Idwal*; finely felt, the mists surging leftward above the hills. James Macbeth, *Gairloch-head*, a small picture of a large space, very simply and pleasantly managed. *A Sunny Day on the Coast*, opalescent in tint, and *Rye*, bright, fresh, and cheerful, in red and green, are not less good. Henry Moore, *A Change of Wind, Clouds breaking up*; a lilac sea, with spray showering off the wave-tips, a soft sky, and dreamy warmth of light. *Moorland and Marsh*, a fine deep-toned work, harmoniously wrought out to completion. E. H. Fahey, *The Higher Pool*. The dark, sheeny, smooth water, and evening light, recall with hardly inferior skill the picture which made some sensation last year at the Royal Academy. Mr. Fahey has strength, but it seems to be of rather a stark unmanageable kind. The figures here—a girl on the hither side of the pool and a schoolboy angling beyond—add nothing to the subject, or to its pictorial value. Tom Lloyd, *The Close of Day*, a well-sized landscape, of superior ability, rather founded on the sturdy style of Mr. Small; calves are returning homeward from the pasture. Waterlow, *The Hill Farm*; one of the leading landscapes of the exhibition, with true country-character, and a rich glow of late horizon-light, yellow with a greenish tinge. *An Estuary*, by the same artist, makes a good whole in composition, colour, &c. Fulleylove, *The Deserted Grange*; very satisfactory, the dignity and sentiment of the subject well felt, without any attempt to overforce anything, and the style straightforward and sufficient. Dan Fisher, *Moonlight on the River near Guildford*; a fine study of dark-green velvety greys, very superior to the ordinary attempts at moonlight effect. Gertrude Martineau, *Summer Evening in Sark*; drawn with great intelligence and refinement; the look of the sea in-shore as seen from a considerable height, with its forms of waves and ridges in miniature, but still distinct and moving, is very true. Dadd, *Seine-fishing off Treveryn Dinas, near Land's End*; a striking effect of dark moonlight, with a very solid corrugated sea. So far as we can judge of this unfavourably hung picture, it has a poetical as well as artistic merit which should have secured it different treatment. Something of the same kind might be said of Mr. Lillingston's picture, *Bound for a Night's Fishing*, which has a sunset effect that reminds us of Danby. Walter Field, *Waste Land*; a view of heath, sheep, and clouds, free and clever. Messrs. Donaldson, Ditchfield, Mark Fisher, Walter Crane, Dearn, Albert and Harry Goodwin, Joseph Knight, Hamilton Macallum, Edwin Ellis, Arthur Severn, C. N. Hemy, W. P. Burton, Toft, C. J. Lewis, J. C. Moore, and F. G. Cotman, and Mrs. Bodichon, are all landscapists of recognised, and some of them of pre-eminent talent. They are represented in this gallery by works which could not be passed over without individual notice, were it not that the artists have in many other instances furnished occasion for description and for praise. To these names we should add those of Buckman (*A Careless-ordered Garden*), H. M. Marshall (*Whitehall, A Winter's Morning after Rain*), and *The Waterway of London*), Norman (*Old Houses, Whitby*), Bodkin

(*A Neglected Garden*, and *The Harbour Bar*), W. S. Cooper (*The Well*), Berry (*Feeding-time*), Pillsbury (*Near the Coast*, and *"Break, break, break"*), G. F. Glennie (*A Study in Glen-coe*), Rathbone (*Crovie Hill, near Banff*), T. Hampson Jones (*Marl, near Llandudno*), Frank Walton (*Under the West Cliff, Bournemouth*), J. Whittet Smith (*On the Clyde, Early Morning*), Teasdale (*A Gale on the Coast of Antrim*), Claud Hayes (*Landscape and Ducks*), J. L. Henry (*Whitby*), J. O. Long (*A Fresh Day, and Plashing for Trout*), Charles Davidson, junior (*Bankside*), T. M. Hemy (*A Frosty Day on the Tyne*), B. B. Hemy (*On the Tyne*), W. C. Horsley (*Near Frensham, Surrey*), A. Burdett (*A Windy Day*), Harry Hine (*Frosty Morning, St. Alban's*), Aston (*St. Peter's and the Castle of St. Angelo, from the Fields of Cincinnatus*), Surtees (*Harlech Castle*), Coutts (*Winter Flood, a Lull in the Storm*), James Macculloch (*Salmon-fishing off Fairlie Head*), Weedon (*Spartan on the Orchy*).

Animals, Flowers, &c.—Messrs. Couldery, Charlton, J. J. Richardson, and T. J. Watson, do something, but not very much, towards giving to animal-painting a distinctive place on these walls. Flowers fare excellently well in the hands of Mrs. Angell, Emily Jackson, Mr. Slader, and Elizabeth Walker, who are fitly sustained, at a little interval, by Kate Carr and Constance Philip; while still-life of different varieties appears to advantage in the works of Hough, Walsh, Kennell, Adrian Stokes, and Agnes Mac Whirter.

W. M. ROSSETTI.

RELAZIONE DEL CENTENARIO DI MICHELANGELO BUONARROTI NEL SETTEMBRE DEL 1875 IN FIRENZE.

AN official history of the celebration of the fourth centenary of the birth of Michelangelo has been published in Florence, written by the Secretary of the Committee of Management, the Chevalier Cesare Parrini. It is a volume in large octavo of 237 pages, and contains a complete account of everything which took place from the first meeting held in one of the historic halls of the ancient Municipal Palace of Florence on July 22, 1873, to a statement of the amount of subscriptions and disbursements on account of the festival. It appears from this last document that the sums subscribed amounted to 54,590 livres, that the principal items of outlay were for the expenses of the publication of literary works commemorative of Michelangelo and of a medal, in all 21,788 livres. The illuminations cost 14,215 livres, the exhibition of casts and photographs from works of Michelangelo 5,407 livres. The entire outlay amounted to 54,598 livres, 59 cents, leaving a balance against the committee of 8 livres 24 cents.

The detailed list of subscriptions is very curious. The municipality of Florence subscribed 30,000 livres. Six Italian municipalities subscribed 5 livres each, one 5½, one 2½, and one 2 livres. Milan subscribed 190 livres, Fiesole 207 livres 50 cents, and Prato more generously 240 livres 40 cents. Five Academies of Fine Art subscribed sums varying from 100 livres to 17 livres, and eight universities from 105½ to 5 livres. Only 164 subscriptions were contributed. To judge by the list the festival cannot have been popular, nor has the attitude of the Italians themselves been such as to encourage projects of similar celebrations in future. Most of the nobility and all the clergy took no part in doing honour to the memory of Michelangelo! It is of importance to remark that the accounts show that no officials can have been paid upon any but a very moderate scale—indeed, the services of most of them must have been gratuitous.

The list of foreigners who took part in the festival amounts to seventy-one, representing forty-one Academies of Fine Art, Schools of Art, Associations and Ministers. There was no representative from England officially deputed, but there were two from Turkey, one representing the

Ministry and one the Academy El Chark of Constantinople. This last fact alone would seem to indicate that, notwithstanding the precepts of the Koran, Turks might deal fairly by their Christian fellow-subjects, since they can establish an Academy of Fine Art.

The number of addresses was seventeen, being nine by Italian, and eight by foreign representatives, of which those by MM. Charles Blanc and Meissonier were the most eloquent. Addresses from numerous Continental societies connected with fine art, written and illuminated, were presented, and are now preserved in the Casa Buonarroti. Nothing of the kind was transmitted by any British Academy or Association. It may, however, be stated that photographs from the fine collection of drawings by Michelangelo at Windsor are mentioned, and that by some mistake of the compiler the contributions of other twenty-nine photographs of a similar description are attributed to the British Government, as is the cast of the beautiful relief by Michelangelo in the collection of the Royal Academy, which arrived some time after the exhibition was closed. The mistakes must be attributed to the absence of any authorised official representative from England, and of the presentation of these donations in an official manner on the spot.

An interesting portion of the Relation alludes to the formal decisions of the members of the Academy of Fine Arts in Florence on the originality of works exhibited and attributed to Michelangelo. These works were the *Madonna and Child*, of Bruges; the youthful *St. John*, property of the Count Rossetini Gualandi; a sketch representing a river-god, then the property of Prof. Santarelli, now in England; and a bas-relief, representing Count Ugolino and his sons, the property of the brothers Augustus and Frederick Franchetti.

It was at the request of the Belgian authorities that the Academy took upon itself to judge on the subject of the originality of the *Madonna and Child* from Bruges. The decision in favour of its originality was unanimous. For that of the statue of *St. John* nine voted in favour, three voted against its claims, one doubted, and two abstained. The sketch of a river-god obtained only two votes in favour; and the members were generally unfavourable to the bas-relief of Ugolino and his sons being by Michelangelo, ten of them following Vasari in attributing it to Pierino da Vinci.

It is remarkable that no documents are cited in relation to these judgments, although with regard to that of the group of Bruges an important letter by Giovanni Balducci, of August 4, 1506, directed to Michelangelo, and showing how it had best be conveyed to Flanders, had been published in Signor Gotti's *Life of Michelangelo*. The danger of not referring to documents where they exist, and of pronouncing judgment without their aid, was curiously illustrated in this exhibition of casts from works by, or attributed to, Michelangelo, which took place within the walls of the Academy and under the authority of the Academicians. Thus to the statues of *Active and Contemplative Life* from the tomb of Julius II. the name of Raffaello di Montelupo was appended.

Now, by a reference to two documents by Michelangelo, printed in the *Carteggio inedito d'Artisti*, vol. ii. pp. 297 and 300, and therefore easily accessible to the Academicians, the certainty of these two statues being the work of Michelangelo is clearly established, and that the three other statues, a *Virgin and Child*, a *Sybil*, and a *Prophet*, on the same monument, were far advanced by him, and were finished by Raffaello di Montelupo.

It thus appears that some uncertainty must be attributed even to the decisions of experienced artists on the originality of works of art when they are not assisted by historical documents, or omit to consult them.

The Academicians took no notice of a sketch from St. Petersburg also attributed to Michelangelo, and exhibiting much of his manner. It is evidently dangerous to pronounce decisively on unfinished works, as the great artist's followers imitated his method of blocking out in the marble as well as his design and composition.

C. HEATH WILSON.

NOTES ON ART AND ARCHAEOLOGY.

A BILL to provide for the Protection of Ancient Monuments has been prepared and brought in this session by Sir John Lubbock, Mr. Beresford Hope, Mr. Russell Gurney, and Mr. Osborne Morgan. Among the commissioners to carry out the purposes of the Act it is proposed to include the Master of the Rolls, the Presidents of the Societies of Antiquaries of London and Scotland, the President of the Royal Irish Academy, and the Keeper of the British Antiquities at the British Museum. The main clauses of the Bill relate to the acquisition of monuments or of power of restraint by agreement with persons interested; to penalties on persons unlawfully destroying or injuring a monument; to the transfer of a monument to a local authority; &c., &c. The annexed schedule contains an interesting list of the chief ancient monuments in the three kingdoms, which it is hoped this Act will help to keep intact; they number forty-five in England and Wales, thirty-five in Scotland, and forty in Ireland.

MESSRS. AGNEW are holding at their gallery, 5 Waterloo Place, an "Exhibition of Selected High-class Water-colour Drawings;" not certainly all "high-class" to the dispassionate critical eye, but comprising, amid the total of 168, a fair number of attractive works. We observe—Walker, *The Sisters*, and *Well-Sinkers*; Turner, *A Mountainous Landscape*, of the "composition" kind; *Genoa*, a small blue painting, the Bay and Mole seen from aloft; *On the Rhine*, similar in character, less completed; Girtin, *Windsor Park*; Gilbert, *The Quarrel at Cards*; De Wint, *Aber, North Wales*; Cox, *Gossips on the Bridge*, a large and fine specimen; Heywood Hardy, *Fishers of the Nile*, pelicans; J. B. Pyne, *Olevano*; Thomas Pyne, *Venetian Courtyard*; Gallait, *Art and Liberty*; William Hunt, *Cimon and Iphigenia*, the well-known rustic subject; A. D. Fripp, *Argyllshire Coast*, a superior example; F. W. Burton, *Interior of Bamberg Cathedral, Franconian Peasants at a Festival*; also *Resting*, a young peasant-woman, with nice expression; Cristall, *Blackgang Chine*; Powell, *The Rantipike, or Liverpool Trader*; Prout, *The Canal, Venice* (an unmeaning title for a clever picturesque little view of an arched walk over one of the small canals); Millais, *Chevalier Bayard refusing the Ransom*, silvery in tone; Scheffer, *Les Femmes Suliotes*, a sepia drawing, much wanting in variety of form and surface; Barker of Bath, *The Junction of the Wye and the Severn*, a dignified tinted drawing; Lewis, *A Turkish Lady*, not a very good specimen of his older manner, the face overmuch like the fashionable dames of Alfred Chalon; Rosa Bonheur, *In the Forest of Fontainebleau*, a group of deer; Alfred Hunt, *Cloud-March, Twilight*, grand in blue dimness.

AN important book on early goldsmith's work by M. Charles de Linas, of Arras, will be published in March, under the title of *Les origines de l'orfèvrerie cloisonnée*.

M. VAN DE WEIJER, of Utrecht, whose excellent reproductions of Dürer's *Life of the Virgin* and *Great Passion* were noticed in the ACADEMY some time back, will issue in March a reproduction of the series of the *Apocalypse* from the magnificent set of early impressions in the collection of the late M. Cornill d'Orville, of Frankfurt. The plates will be accompanied by a descriptive letterpress and preface by Mr. W. H. James Weale, of Bruges.

AMONG other objects of art sold on the 9th inst. at the Hôtel Drouot, was the wedding dagger of King Henry IV., which fetched 12,500 fr. The handle and blade are richly decorated with gold, and are incrustated with small medallions of mother-of-pearl; the whole of the piece is covered with the crowned cypher of the King, the arms of France, *Heurs-de-lis*, and a quantity of inscriptions in Old French.

THE Neapolitan artists gave a farewell breakfast last week to the painter Gérôme, and, on returning to his hotel, he found an officer of the royal household, charged to give him, in the name of Victor Emmanuel, the cross of a Knight of the Order of SS. Maurice and Lazarus; M. Goupil, who accompanied M. Gérôme, being also decorated with the cross of the Order of the Crown of Italy.

THE sale by Messrs. Sotheby, Wilkinson, and Hodge of the magnificent collection of engravings formed by the Rev. J. Burleigh James, late of Knowbury, Salop, is announced to begin on March 19, and will extend over twenty-eight days in March, April, and May. The collection is especially remarkable for its portraits (thirteen of which are reproduced in the catalogue) by Reynolds, Hoppner, Romney, Van Dyck, and other masters, most of which are offered in the very finest states. A nearly complete set of the works of Wenzel Hollar is also worthy of notice.

MISS CLARA MONTALBA, one of the talented sisters of that name who have won for themselves a warm recognition among English artists, was unanimously elected a member of the Société Royale Belge des Aquarellistes on the 7th of this month. With the exception of Mr. Poynter, Miss Montalba is the only English artist who is a member of this society.

THE celebrated altar-piece of *The Last Judgment* by Roger Van der Weyden, which was placed by the Chancellor Rollin in his newly-founded Hospital at Beaune about the year 1477 and which has been preserved in that establishment ever since, is at present in Paris undergoing the most careful cleaning and restoration. The various coatings of paint which had been laid on from time to time, covering the nude figures that were deemed objectionable, have all been skillfully removed, and the whole picture, it is said, comes out with marvellous freshness, and reveals a delicacy of drawing and minuteness of finish that could scarcely have been suspected in its disfigured condition. It is in the care of M. Reiset, the Director of Museums, and one may be sure that no injurious chemicals will be used in its restoration, such as often prove fatal to old works in the end, although their immediate effects are so striking. It is proposed, we believe, to exhibit *The Last Judgment* for a short time in the Louvre when its restoration is completed.

A LECTURE on "German Art in Prague," which was delivered by Dr. A. Woltmann last November in the Prague "Concordia," has just been published by E. A. Seemann. This lecture created quite a tumult in Prague at the time of its delivery, by offending Bohemian national prejudices, but unexcited readers will be likely to accord it a more impartial reception. It merely, in sketching the history of art in Prague, points out with scientific accuracy the various foreign influences that were brought to bear upon its development. This, we suppose, is what the Czech party in Prague did not like.

MICHAEL NEHER, one of the last of that group of Munich artists whose principal works were executed in the period of Ludwig I., died recently at Munich, where he was born in 1798. He has long been a patriarch among artists there, but his art has had little influence over the modern Munich school.

A SECOND edition has just been published by T. O. Weigel of Heinrich Otte's *Archaeological Dictionary*. This valuable text-book has been

greatly enlarged, and as far as possible, the results of modern research made known to students.

THE resident and non-resident members of the University of Oxford are raising a guinea subscription for a portrait of Bodley's librarian, the Rev. H. O. Coxe. The list includes upwards of 260 names, and is headed by the Prince of Wales, Prince Leopold, and Lord Salisbury.

THE great picture by Rubens of *The Feast of Venus*, in the Belvedere at Vienna, has been undertaken by W. Unger, whose unusually large etching of it will appear, it is announced, in the next number of Miethke's *Belvedere Galerie*.

THE Minister of Public Instruction in France has brought before the Superior Council of the Fine Arts a project for a law relating to the rights of artistic property which shall determine many points that are now controverted in the purchase and the sale of works of art, and regulate definitely the relations of the artist both to the dealer and the amateur. The attention of the Belgian Government is also being directed to this question. A passage in the Budget for the Interior points out the need of some new regulation which shall protect artists against falsifications better than the law of 1793.

THE Municipal Council of Nancy have resolved to erect a statue to Callot in one of the public places of their town, which was the birthplace of that remarkable artist.

WE have received the first number of *The Portrait*, a publication which proposes to give weekly a photograph and memoir of some distinguished individual. It begins liberally by giving portraits of all the members of the Conference. The letterpress of this number is by Mr. Sutherland Edwards; and we are promised in the next a portrait of Mr. William Black, the novelist, with a memoir by himself.

FOREIGN art-publications seem to be taking a lively interest just now in art in England. While the *Gazette des Beaux-Arts* is occupied with our museums, and *L'Art* from time to time with certain of our English painters, the *Zeitschrift für bildende Kunst* records a visit paid to Chester by T. von Tschudi, and gives an interesting account of the mediæval houses to be found in that delightful old city. Illustrations are given of Bishop Lloyd's house, God's Providence house, and Bridge Street. "Genre-painting in Vienna before the year 1848" is the title of the second article, which consists of a lecture delivered by R. von Eitelberger at the Austrian Museum. The other contributions are "The Parchment Codex of Giuliano da San Gallo in the Barberini Library at Rome," by R. Redtenbacher, and "The Goddess of Fortune in the Book-Printers' Marks of the Sixteenth Century," by Dr. G. Sells.

In the *Gazette des Beaux-Arts* M. Reiset continues his National Gallery criticisms, dealing this month with Pollajuolo, Signorelli, Botticelli, Vittore Pisano, Mantegna, Bellini, Perugino, Francia, and other fifteenth-century masters. He offers, in particular, some interesting particulars respecting Vittore Pisano, a master whose works are extremely rare, but who is represented in the National Collection by a *Saint George and the Dragon*, which is considered undoubtedly authentic. M. Reiset leaves this work, however, to speak of a volume of drawings in the Louvre, in which he recognises the hand of this painter, and also of a picture in the same gallery which, although assigned to Gentile da Fabriano, he judges by various analogies to be by Pisano. An interesting contribution to Art history is made by M. L. Lalanne in this number, in the shape of an unpublished journal of the travels of the celebrated architect and sculptor, Giovanni Bernini, who at the request of the King came to France in 1665, to superintend the new buildings of the Louvre. The journal was kept, not by Bernini himself, but by a certain M. Chantelou, who relates in a lively manner many interesting details concerning life in Paris at that time, and especially recounts the

stories and *bons mots* of Bernini, who seems to have been a good talker as well as a grand gentleman and famed artist. The only illustration that calls for remark is an admirable etching by Waltner of a portrait of Mme. Lebrun by herself.

In the *Numismatic Chronicle*, vol. xvi, part 3, F. W. Madden finishes his "Supplement to the History of Jewish Coinage and Money in the Old and New Testaments." Everyone knows Mr. Madden's *History of the Jewish Coinage*; and everyone will shortly find it necessary to know this supplement, which brings the work down to the present date. For the last two years the supplement has been insidiously appearing in the *Numismatic Chronicle*, and now it is at length completed, we are surprised to find that it forms a work of more than 300 pages. In the earlier portions we regretted to observe a spirit of hostility to M. de Saulcy (apparently reciprocated to the full by the French numismatist) altogether unseemly in the work of a scholar; but latterly Mr. Madden has become more amiable and at the same time more interesting. The present part, concluding the work, will be found of considerable value and interest. It deals with "Money in the New Testament," and appeals as much to Biblical students as to special numismatists. The names applied to money in the New Testament are fully discussed. Separate sections are devoted to the discussion of tribute money, both sacred and civil; the "piece of money," "penny," "piece of silver," "farthing," "mite," "money-changers," "treasury," &c. And appendices are added on Weights, Writing, and the Bibliography of Jewish Numismatics. To the same number of the *Chronicle* W. S. W. Vaux contributes a paper on an "Indenture preserved in the Bodleian Library relating to certain Farthings of James I." H. S. Gill has an article on "Seventeenth-Century Devonshire Tokens," not abounding in interest. S. Lane Poole gives a selection from the Copenhagen Cabinet of Oriental Coins; and C. F. Keary contributes a review of Dannenberg's work on the German Coinage.

THE STAGE.

"LOST IN LONDON," AND DISTINGUISHED AMATEURS.

Lost in London is one of a very few quite recent dramas which bid fair to take their place with works like the *Corsican Brothers* or the *Lady of Lyons* or the *Overland Route* as pieces which, in moments of difficulty, may safely be appealed to: they are sure to find sympathetic audiences for a few nights at any time. The pinchbeck poetry of the *Lady of Lyons*, the swiftly following and skilfully ordered incidents of the *Corsican Brothers*, the genuine comedy of the *Overland Route*—unfair as that comedy is to Anglo-Indians, of whom the pit has no knowledge—secure a certain reception for these pieces at least, so that they tend to pass into the accepted repertory of the English player. And the thoroughly English player—the actress of the very English humour of Mrs. Mellon, the actor of the very English pathos of Mr. Emery—is in a fair way to assign *Lost in London* to the same class: the class of stock dramas which it behoves him to know. Neither the flowery sentiment so apt to be mistaken on the stage for poetry, nor the art of perfectly skilful construction is to be found in the piece, but a story not without real if common pathos, lighted up here and there by a rough and congenial humour. It is the kind of piece which our very English actors of twenty or thirty years' fame—those whose art shows no trace of that French inspiration not difficult to discern in the art of many of their younger brethren—are best qualified to play without sense of anything lacking to the effect aimed at.

And at the Princess's Theatre just now this play has been revived with performers for the most part thoroughly fitted to give it its good chance. An exception, indeed, may be made in

the case of Miss Rose Coghlan, a somewhat gifted and forcible if a very unequal actress of passionate parts, who appears at the present time wanting in the quietude of pathos which so very much distinguished her predecessor in the part—Miss Lydia Foote. Miss Lydia Foote was born apparently for stage martyrdom and long suffering: the public and the managers at least have got to think so; and there is even a certain monotony in her assumptions of hopeless and gentle woe—in her Jaques-like proficiency in "sucking melancholy out of a song," her Hamlet-like trick "to persevere in obstinate condolence." Miss Coghlan seems to be an actress of much more varied ambitions, but neither nature nor art has fitted her for parts of pure pathos. She has not quite the gentle sense which can carry her through these parts without vulgarising them. Now, Mrs. Mellon finds in Tiddy Draggleshorpe a part "cut," as the French say, "to her figure." Her expression of rough good-feeling is spontaneous, ready and unsought, and her humour is bracing and shrewd. Job Armroyd is a character just as perfectly suited in its scanty leading lines to Mr. Emery, who, giving with sufficient vividness the happy life of the uncouth miner with his child-wife in the earlier acts, gives with all possible force, yet with hardly perceptible exaggeration, the sorrows and pity of his later scenes. There is not really much good writing in the piece, nor much individuality in the characters, but the characters are at least good outlines for skilled performers to fill up, so that the general and common may become particular and local. And those who would most insist on the conventionality or homeliness of the story would be merely unjust in allowing their disregard for it to tell against their estimate of the art of two at least of the principal actors. Neither the success of the modern fashionable comedy, nor even that of tragedy itself, will make invalid the claim of acting like this of Mr. Emery's and Mrs. Mellon's to the praise to be given to art wherever it is displayed.

One day last week the Opéra Comique was filled with an anxious and expectant audience awaiting the result of the efforts in high comedy of a troop of more or less distinguished amateurs, one of whom, it was said, was going very quickly to adopt the stage as a profession—nay, would surely make no small figure on it—and all of whom belonged either to "Society" or to those upper regions of a polite Bohemia which is at all events nearest it. The performance was too much talked about, and was too largely and designedly advertised, to claim exemption from criticism either on the ground of privacy or on the ground that it was given in a cause of charity. The former plea may, indeed, generally avail, but not when prices are high and placards big and the "great drum" is beaten pretty widely in the newspapers to call the public in. And the latter plea, moreover, would be idle, not in this case alone, but on most occasions of amateur performance, when it is but a *naïve* attempt upon our common sense to urge that all the trouble is really taken that Bulgaria may in the end have seven more blankets, or that a hospital ward may be brightened with decorations from Queen Square. No, no—these excellent people like to match themselves against the practised in the craft, and their game is no more entitled to be exempt from criticism than is that of the "Gentlemen of Yorkshire" playing against a professional Eleven.

The pieces both claim brief notice: *Tears*, an adaptation of *Les femmes qui pleurent*, by the "Mr. Bolton Rowe," who is partly responsible for *Peril* at the Prince of Wales's; and *Art and Love*, a slight dramatic sketch by Mr. A. W. Dubourg, of which the motive is really artistic and worthy. In *Tears*, as it was performed, last week, the chief interest lay in the contest between a play-loving husband and his economical wife, who is bent upon restraining him; and Captain

Arthur Gooch dealt in a thoroughly original way with the low-comedy element of the one, while Mrs. Monckton represented the wife with brightness and authority. Amateurs, coming forward so publicly, are to be judged, but judged leniently; only the leniency has not been needed in classing the performance of these two. Mr. Bolton Rowe, himself, was less worthily professional, and Lady Sebright, here and in an opening piece, wanted neither vivacity nor hearty endeavour, but the finish of real art.

Art and Love, a little amended, perhaps, and a little enlarged, ought to be brought out promptly on the every-day stage. It is the neat and delicate record of the struggle and regret of an artist of the theatre whom marriage has separated from her craft. In it there is little to tell, but much to see, three at least of the characters being sufficiently individualised—the husband of the actress, an affectionate young gentleman possessed of the substantial heritage of a Birmingham merchant; his wife, whose love, not only of the excitement of the theatre, but of the sense of the due exercise of what seems to her a vocation, it is hard to repress; and, lastly, Jackson, the old theatrical teacher, brought into new and tempting connexion with the young wife as the manager of a travelling company he asks her to patronise. Mr. Schwabe was, last week, the husband. He is an amateur whose obvious pains have not made him, in the little needs of the stage, an adept as a professional player. Mrs. Monckton was the wife, and she played with undeniable force and truth, and with a quite remarkable command of the resources of the art she has closely studied. She found in Mr. Palgrave Simpson, as the old dramatic teacher, the support of an expert. We are to see the piece again, and with the same performers; but it should not be allowed to fall into retirement after this second representation. Our stage, of course, has players fully able to do justice to its delicate points, and audiences cannot be wholly without delicate appreciation when they have applauded slight pretty things like the *Happy Pair* with Mr. and Mrs. Kendal, and *Sweethearts* with Mrs. Bancroft.

FREDERICK WEDMORE.

UNDER a new name, Mr. Tom Taylor's comedy *Babes in the Wood* is promised for to-night at the Strand.

Cora will be brought out on Wednesday next, with Mrs. Vezin in the part that is here to be the title-role.

MR. PHELPS, we hear, is about to begin his farewell engagements in the country. They are to commence at Manchester. The veteran actor has passed his seventieth year, but he will retire very nearly, if not wholly, in the fullness of his powers.

A NEW piece by Mr. Albery is said to be coming out at the Criterion. The subject is understood to be from a French source, which is perhaps wise, as Mr. Albery of late has failed in his themes, while he has always been bright and successful in his dialogue.

Great Expectations is promised us immediately at the Aquarium Theatre.

A SERIES of performances of approved yet not hackneyed modern pieces will be given at the Crystal Palace, under Mr. Wyndham's direction, on Tuesdays and Thursdays, from March 1 to March 20, which will be particularly welcome at a time when variety is often lacking. The pieces are all of them adaptations of popular novels.

MUSIC.

MONDAY POPULAR CONCERTS.—BRAHMS'S NEW QUARTETT.

THE concert of last Monday evening at St. James's Hall was of very especial interest, as it was the occasion of the production of the latest chamber composition by the most eminent of living German musicians, Johannes Brahms.

The new string quartett in B flat (Op. 67) had, indeed, been attempted by Herr Franke's quartett party at a recent concert. I was not able to hear it on that occasion; but I use the word "attempted" advisedly, because I was informed by competent judges who were present that the work was above the strength of the players, and this I can well believe after studying the score. No disparagement is intended either of Herr Franke or his colleagues; for there are certain works which are altogether beyond the reach of any but *virtuosi* of the very first rank; and this new quartett is one of them. How many, even of our first violinists, can give a really satisfactory performance of Bach's solo sonatas? Or how many pianists can do full justice to the latest sonatas of Beethoven? In Brahms's music, moreover, there is a special difficulty, apart from the mere technical demands made upon the performers, though these are by no means inconsiderable. Brahms, as has been more than once remarked in these columns, is pre-eminently a subjective composer. Out of the fullness of his heart his mouth speaketh; and, being a man eminently original in thought, many of his musical ideas move in paths so far away from the beaten track that it is difficult, at times, either for players or hearers to place themselves fully *en rapport* with him. This peculiarity is more observable in his later than in his earlier works, and in his instrumental than in his vocal—so far as I am acquainted with the latter. He writes, not for fame, nor for the general public, but only for a few kindred spirits, and even these will find in his later works many things hard to be understood.

It has been needful to say this much in order to explain the reception of the work on Monday evening, when enthusiastic applause was mingled with very audible sounds of disapproval. I must candidly confess that, although tolerably familiar with Brahms's style, I do not think I should have appreciated the quartett, in spite of a truly superb performance, had I not carefully studied the score beforehand. As it was, it impressed me extremely, and I am inclined to consider it fully worthy of its composer's reputation, while certainly less abstruse than its two predecessors, the quartetts in C minor and A minor, Op. 51. The first Allegro has a touch of Beethoven's humour in it; it is, indeed, so to speak, the continuation of Beethoven's posthumous quartetts, while occasional points in the harmony show that the music of Schumann has not been without its influence on the style of Brahms. It would, indeed, be strange were it otherwise. Every great composer must to some extent found his style upon those of his great predecessors, whose music, if the expression may be allowed, he assimilates, without thereby losing his originality. In this sense Brahms may be regarded as the continuation of Beethoven and Schumann, just as Beethoven himself continued Mozart and Haydn.

The Andante, which forms the second movement of the present quartett, is the most readily intelligible portion of the work. Its chief theme is a noble melody for the first violin, exquisitely harmonised, and, though very novel in design, perfectly clear in its outline. The Agitato in D minor, which replaces the customary Scherzo, is, on the other hand, singularly hard to understand. There is a wild, almost "uncanny," character about the music, which, to my mind at least, suggests a lovely panorama seen by glimpses through a thick mist. At intervals the clouds rise, and a scene of ravishing beauty lies before us; but in a minute all is obscure again, and only blurred outlines are indistinctly visible. To leave metaphor, we find in this movement, side by side with passages of wonderful charm, others so strange that they seem as if written in an unknown tongue, and we search in vain for the clue to their meaning. Similar passages may be found in other of Brahms's recent works. Will they always remain riddles? or are they, like the late quartetts of Beethoven (which on their first appearance were also pronounced in-

comprehensible) merely in advance of their age? Time alone will show.

In the finale of his quartett Brahms has adopted the form of variations, thus following the precedent of Beethoven in the great quartett in E flat, Op. 74. There is no form which, in the hands of a great composer, is more readily adapted to show complete mastery over the *technique* of his art; and those who know Brahms's variations for the piano, or his orchestral variations on a theme by Joseph Haydn, will be prepared to expect no ordinary display of skill in the present movement; nor will they be disappointed. The theme is of great beauty and striking originality, and the variations are of high interest: the last one, especially, is a masterpiece. To give unity to his work, the composer has here combined with the theme of his variations the chief subject of the first movement, and the two are worked together in a most skilful manner. The finale is a worthy crown to a very remarkable work.

At a recent concert in Paris, a new composition was, on its first performance, soundly hissed. The conductor (M. Padeloup, if my memory serves me) turned to the audience, and said:—"I am not at all surprised that you hissed that piece, for you do not understand it; I shall, therefore, repeat it at the next concert." Mr. Chappell might do well to follow the conductor's example; such a work requires several hearings to be fully appreciated. It only remains to add that the quartett was most magnificently played by Herr Joachim (at whose suggestion it was introduced) and Messrs. Ries, Straus, and Piatti, and that the rest of the concert included Schubert's beautiful but very diffuse sonata in B flat, finely played by Mr. Charles Hallé; Mendelssohn's trio in D minor; and songs by Herr Henschel, an excellent baritone singer, whom we had not heard before.

One word, in conclusion, as to the terrible annoyance caused to the audience by late arrivals. Mr. Chappell's request to subscribers, printed at the beginning of the season, to come early seems to have produced no effect at all. For the sake of those who wish to enjoy the music, he ought to have sufficient moral courage to close the doors inexorably during the performance of each piece. The thing is perfectly feasible: it has often been done elsewhere, and the good sense and right feeling of the large majority of his audience will certainly support him in carrying out so necessary a reform. As it is, the enjoyment of the first piece by those of the audience who are punctual is entirely destroyed by the thoughtlessness and selfishness of the late comers, who deserve no consideration. If they do not care enough for the music to come before it begins, they lose little or nothing by waiting at the door till it is over. Let Mr. Chappell only try the experiment, and the nuisance will soon be abated.

EBENEZER PROUT.

THE only absolute novelty of last Saturday's Crystal Palace Concert was an overture by Antonio Bazzini, the celebrated violinist, entitled *Saul*, a clever but not specially interesting composition. Two other works were brought forward which are but seldom heard in our concert-rooms. These were Cherubini's splendid overture to his fine tragic opera *Medea*, and Haydn's so-called "Oxford" symphony, also known as "Letter Q." The latter had not been played at a Saturday concert since 1869, and well deserved revival. It derives its name of "Oxford Symphony" from the fact that it was the work which he selected for performance at Oxford on the occasion of his receiving the degree of Doctor of Music from the University. It is full of that peculiar charm which distinguishes Haydn's best works, and is worthy to compare with the twelve symphonies which he wrote for Salomon, with which it has, indeed, many points in common. In the finale, especially, the humour, we might almost say the fun, in which Haydn so frequently indulged in his instrumental works is very conspicuous; and one passage in this movement seems almost

a foreshadowing of a well-known point in the finale of Beethoven's eighth symphony, another piece in which humour is a prominent element. Both overture and symphony were played delightfully by Mr. Manns's band. Miss Marie Krebs gave an excellent reading of Beethoven's concerto in G major, a work which exactly suits her style. Miss Krebs deserves our especial thanks for introducing Beethoven's own cadenzas, instead of interpolating (as is too often done) others totally foreign to the character of the music. It would have been easy to find other cadenzas affording more scope for the display of the soloist, and Miss Krebs's self-abnegation in favour of the music showed a true artistic spirit which merits recognition. The vocalists were Miss Sophie Löwe, who gave the two songs from Beethoven's music to *Egmont* with excellent taste, and Mme. Antoinette Sterling, who brought forward the "Cradle Song" from Bach's *Christmas Oratorio*—a piece which, though charming in itself, is hardly very effective in a concert-room—and a song by Sullivan.

A PERFORMANCE of Verdi's *Requiem* was given at the Royal Albert Hall on Monday night, by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby. The solo parts were sustained by Mme. Lemmens-Sherrington, Miss Anna Williams, Mr. Edward Lloyd, and Signor Foli. The Prince and Princess of Wales were present.

THE first concert for the season of the Philharmonic Society took place at St. James's Hall on Thursday evening. The programme, which contained no novelties, included Beethoven's symphony in C minor, the overtures to *Melina* and *Oberon*, Grieg's piano concerto in A minor, played by Mr. Dannreuther—a work which, though new at the Philharmonic Concerts, has been more than once heard at the Crystal Palace—Spohr's Dramatic Concerto, performed by Mr. Henry Holmes, and vocal music by Mme. Edith Wynne and Mr. W. H. Cummings.

THE second of the Classical Chamber Concerts at the Allen Street Schools, Kensington, took place on Wednesday evening, when an interesting selection from the works of Schumann, including among other things his great trio in D minor, formed the first part of the programme. The instrumentalists were the same as at the first concert—Mr. J. S. Shedlock (piano), Herr Polonaski (violin), and Herr Lütgen (violinello); the vocalists were Mme. F. Christiani, Mdle. Therese Rosa, and Mr. James Sauvage.

MR. WALTER BACHE's annual concert, always one of the most interesting events of the musical season, will take place next Tuesday at St. James's Hall, when there will be a full orchestra of ninety performers, conducted by Mr. Manns. Two of Liszt's symphonic poems, "Mazeppa" and "Les Préludes," are to be given; and Mr. Bache will play Chopin's concerto in F minor, as re-scored by Carl Klindworth, and Liszt's concerto in A major. Mrs. Osgood will be the vocalist. In anticipation of this concert, Messrs. Stanley Lucas, Weber and Co. have just published an English translation, by Dr. Hueffer, of Wagner's very interesting letter on "Liszt's Symphonic Poems." The little pamphlet is well worth reading by all who propose to attend the concert.

NEW PUBLICATIONS.

Altar-Service of the Church of England in the Second Year of the Reign of King Edward VI. ed. by W. J. Blew, 18mo (B. M. Pickering)	1/6
Anwar-I-Suhail; or, Light of Canopus, &c., being the Fables of Bidpai, trans. by A. N. Wollaston (W. H. Allen & Co.)	42/0
Arnold (Thomas), Sermons, 3rd series, new ed. 12mo (Reeves & Turner)	3/6
Battye (R. F.), What is Vital Force? 8vo (Trübner & Co.)	7/6
Bohn's Classical Library.—The Discourses of Epictetus, trans. with Notes, by G. Long, 12mo (Bell & Sons)	5/0
Cameron (Mrs. H. L.), Juliet's Guardian, a Novel, 3 vols. or 8vo (Chatto & Windus)	31/6

City of London Directory for 1877, roy 8vo (W. H. & L. Collingridge)	10/6
Commentary on the Epistles and Gospels, 2 vols. or 8vo (J. Parker & Co.)	15/0
Cope (Sir W. H.), History of the Rifle Brigade, formerly the 95th, 8vo (Chatto & Windus)	24/0
Davis (John), Historical Records of the Second Royal Surrey, or 11th Regiment of Militia, 8vo (Marcus Ward & Co.)	21/0
Dickinson (W. H.), Diseases of the Kidneys and Urinary Derangements, part 2, 8vo (Longmans & Co.)	20/0
Dickinson (W. H.), On the Pathology and Treatment of Albuminuria, 2nd ed. 8vo (Longmans & Co.)	21/0
Edgeworth (Maria), Helen (Star Series), 12mo (Warne & Co.)	1/6
Egerton-Warburton (R. E.), Poems, Epigrams, and Sonnets, 8vo (B. M. Pickering)	7/6
Epic of Hades, Books 1, 2, and 3, by Author of "Songs of Two Worlds," 12mo (H. S. King & Co.)	7/6
Fénelon (Archbishop), Spiritual Letters to Men, or 8vo (Rivingtons)	6/0
Fleming (Rev. James), Remarkable Conversions, or 8vo (Haughton & Co.)	2/0
Glen (W. C.), The Elementary Education Acts, 1876-76, with notes, 5th ed. 12mo (Shaw & Sons)	7/6
Goldziher (L.), Mythology among the Hebrews and its Historical Development, translated by R. Martineau, 8vo (Longmans & Co.)	16/0
Grant (James), Morley Ashton, a Story of the Sea, 12mo (Routledge & Sons)	2/0
Guizot (M.), The History of England, translated by M. Thomas, vol. 1. royal 8vo (S. Low & Co.)	24/0
Hobson (A. H. G.), The Amateur Mechanic's Practical Handbook, 12mo (Longmans & Co.)	2/6
Homer's Odyssey, translated by P. S. Worsley, 3rd ed. 2 vols. 12mo (W. Blackwood & Sons)	12/0
Hurcomb (Rev. Francis B.), Sermons, 8vo (B. M. Pickering)	10/6
Lange (J. P.), Commentary on the Old Testament. The Book of Chronicles, &c., by Dr. O. Zöckler, roy. 8vo (T. & T. Clark)	21/0
Lever (Charles), The Adventures of Arthur O'Leary, or 8vo (Routledge & Sons)	3/6
Lindsay (W. S.), Manning the Royal Navy, &c., in the Event of War, 8vo (Pewtress & Co.)	2/6
Lytton (Lord), Pelham; or, the Adventures of a Gentleman, library ed. 8vo (Routledge & Sons)	7/6
Maitland (Edward), England and Islam; or, the Counsel of Caiaphas, or 8vo (Tinsley Brothers)	12/0
Martineau (Harriet), Autobiography, with Memorials by Maria W. Chapman, 3 vols. or 8vo (Smith, Elder, & Co.)	32/0
Martyr (C. J.), Evangelina; or, the Artist's Wife, or 8vo (J. Blackwood & Co.)	3/6
Masson (Gustave), Outlines of French Literature, 18mo (Dulau & Co.)	1/6
Mockler (Major E.), Grammar of the Baloch Language, 12mo (H. S. King & Co.)	5/0
Moore (Henry), Charges, Speeches, &c., edited by his Widow, or 8vo (Skeffington & Son)	7/6
Mulley (Ellen), Archie's Sweetheart, and other Stories, or 8vo (Remington & Co.)	6/0
Mullinger (J. B.), The Schools of Charles the Great, 8vo (Longmans & Co.)	7/6
Oxford University Calendar for 1877, 12mo (J. Parker & Co.)	4/6
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